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— *Letter of Waldo Higginson, Jan. 10, 1893.*

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THE METROPOLITAN MUSEUM OF ART
JANUARY, 1912

THIS pamphlet is issued by the Trustees of the Metropolitan Museum of Art in response to many inquiries which have been received as to the system followed in the arrangement and cataloguing of the books and photographs in the library of the Museum. To the two authors belongs the credit of having worked out, each in her respective department, the method of classification which is set forth in the following pages, and which has successfully stood the test of an experience that has included rapid growth, the transference of books and photographs from small, cramped quarters to the ample space provided in our new library, and a constantly increasing use on the part of students and other visitors.

EDWARD ROBINSON,
Director.

December, 1911.

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CLASSIFICATION
FOR
PHOTOGRAPHS

INTRODUCTION

THE Library of the Metropolitan Museum of Art contains a collection of photographs of Architecture, Sculpture, and Painting, and of all creative work that may be included under the term Minor Arts, or Decorative Arts. The collection had already grown beyond the number of 15,000, and was being used by a variety of art students, archæologists, connoisseurs, collectors, and craftsmen, when the work of classification and cataloguing was commenced. Several librarians and collections of photographs were consulted, and each system of classification was found to differ from every other according to the class of students that used the photographs. In view of the breadth of this collection, and the wide range of students that were likely to consult it, the need became increasingly evident of a classification that should be logical and consistent, simple and easy of application, and entirely comprehensible to anyone who should use the photographs for any purpose. It was to satisfy these requirements that this classification was arranged, and it is now published, together with notes on cataloguing and all other points connected with the handling of photographs, in the hope that it may prove useful to the growing number of art librarians and teachers who desire help and information, many of whom have sought such help at the Metropolitan Museum.

The more important steps in the care of photographs are taken up in the order in which they naturally follow one another, the explanation of the Classification being placed at the end of the Introduction.

PURCHASING

The majority of the photographs in this collection have been purchased of the foreign dealers in person, not ordered by mail. Valuable notes on this subject and on the mounting of photographs will be found in the preface of a pamphlet entitled List of Photograph Deal-

ers, compiled by Miss Etheldred Abbot (1907), and obtainable of Miss Hooper, Librarian of the Public Library of Brookline, Mass.

Accessioning

All photographs are accessioned before they are mounted, in large books that contain 5000 entries each. Every left-hand page is numbered for forty photographs, and the items are entered under these headings, running across both pages: Accession No., Class, Artist, Subject, Original in, Photographer and Number, Process (*i.e.*, kind of print), Size of Print, Size of Mount, Cost of Print, Cost of Mount, Source (gift or purchase), Where obtained, Remarks. The accession number is written in pencil on the back of the photograph, whence it is transferred by the mounter to the mount. It is then written in ink on the paper label after it is pasted on the mount (see below), and on the back of the main catalogue card (p. 9). Each lot of photographs should be accessioned as soon as possible after it is received, and the date of accessioning noted in the extreme left-hand margin of the page. Experience has shown that it is more practicable to keep accounts of expenditures for photographs and mounting in a separate book, in which the itemized bills may be entered entire, rather than in the Accession Book.

Mounting

Notes on mounting will be found in the pamphlet referred to above (p. 3). All mounting for this collection has been done with entire satisfaction by the Rose Bindery of Boston, Mass. Dark mounts, known as stone gray and steel gray, have been used in preference to the light gray, as they harmonize better with the tones of the photographs and are less easily soiled. For some of the larger carbon prints, brown mounts have been chosen. It is of the greatest importance that the mounting should be well done in order to prevent warping, and that the mounts should be light in weight, thin, and flexible, yet tough.

Labeling

The photographer's label is removed from the print in most cases before mounting, as it is often inaccurate and always unsightly. This fact and the dark color of the mount, which makes writing on it illegible, necessitate the pasting of a white paper label on the back of each mount, in the upper right-hand corner. The following forms were adopted, (1) for Architecture, (2) for Sculpture and Painting, (3) for the Minor Arts. The labels measure 2¾ x 3¾ inches.

The paper of the labels is thin, and the paste (Higgins' Photo Mounter) is applied as lightly and as dry as possible to prevent its curling the mount.

(1)

CLASS.....

.....

.....

PLACE .....

SUBJECT.....

.....

DETAIL.....

THE METROPOLITAN MUSEUM OF ART

ACCESSION.....

(2)

CLASS.....

.....

.....

AUTHOR.....

SUBJECT.....

.....

PLACE.....

THE METROPOLITAN MUSEUM OF ART

ACCESSION.....

(3)

CLASS.....

.....

.....

OBJECT.....

.....

STYLE.....

PLACE.....

THE METROPOLITAN MUSEUM OF ART

ACCESSION.....

LABELS

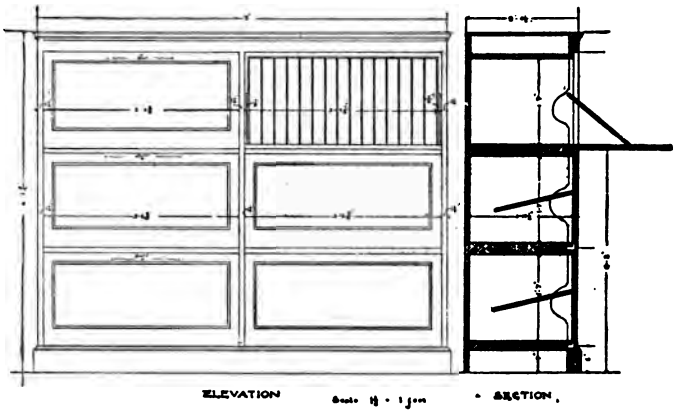
The blank lines of the label are filled in with information necessary to identify the photograph. In the case of this collection, where the photographs had to be labeled and stacked for use before they could be catalogued, brief information taken from the Accession Book was written in pencil on the labels, and a tentative class and division number assigned. After each photograph is catalogued and finally classified, information corresponding with the catalogue card is written in ink.

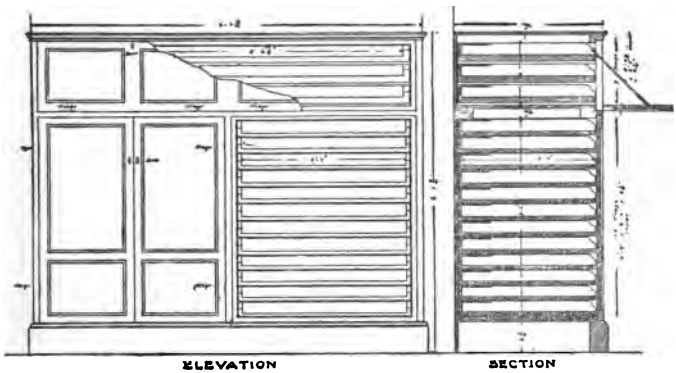
Stacking

The photographs are stacked in oak cases especially designed for this collection. As will be seen from the illustrations, a case has one vertical partition and three horizontal shelves. Each of these six divisions has its own door, which opens downward to the horizontal and provides a shelf upon which to draw out the photographs. In each division are upright partitions forming fifteen compartments, with a card holder above each one and a card indicating briefly the contents of the compartment. These card holders are of brass, and are attached to the outside of the shelf doors in such a way that the contents of a compartment can be read before as well as after the shelf door has been opened. That is, the card holders for one shelf are placed on the lower part of the door of the shelf above it, the upper row being placed on the case itself, beneath the top moulding. Each door is held firmly in place, when closed, by a steel bar that slides through its upper edge into sockets in the case at either end, and is operated by a knob in the centre of the upper panel of the door. One compartment easily holds from 45 to 50 photographs, so that the capacity of the whole case is between 4000 and 4500, there being 90 compartments in a case. These cases hold the three smaller sizes of mounts, 11 x 14, 14 x 18, and 18 x 22 inches. The photographs are stacked like books; that is, they stand on end and the class numbers read from left to right, the photographs facing to the right so that the class numbers are easily seen on the white labels in the upper right-hand corner of the back, as above noted.

For mounts larger than 18 x 22 inches, another specially designed case is provided, with shallow sliding shelves and dust-proof double doors. The photographs are laid flat and face down, with the white label conspicuous in the outer right-hand corner of the back. To protect the face of the lowest photograph a sheet of paper or pasteboard should be placed on the shelf.

CASES SHOWING STORAGE OF PHOTOGRAPHS





THE CASES

CATALOGUING

The work of cataloguing photographs if done thoroughly is necessarily slow. It is well to start out by doubting the accuracy of the photographer's label in the case of paintings, or at least believing it to be wrong until it is proved right, not only by the gallery catalogue, but also by careful study of the best authorities in art histories, monographs, and periodicals. For identifying architectural photographs, Baedeker's Guide Books are most useful. Once this research work is satisfactorily accomplished—that is, the gallery and artist attributions determined—the actual work of printing the catalogue cards may be done. The neatest, clearest, most compact and uniform cards can be printed on a typewriter, the Hammond being used here. For use on this machine, the cards may be fairly heavy, and should of course be without lines, with the exception of top and left-hand margins.

In cataloguing, the aim should be to make each card describe the photograph sufficiently to identify it and to show its position in the case. Unnecessary and complex details that distract and confuse the layman (such as size and kind of print, photographer, etc.) should be omitted, as they can be found in the Accession Book, in the rare instances when they are desired. If no Accession Book is used, the items can be entered on the back of the main catalogue card, in such a way as not to interfere with other entries noted below (p. 9); or, better, on the back of the shelf-list card, which is blank.

Architecture

The method of cataloguing each class of photographs should be in harmony with the scheme of classification. That is, on the main card for a photograph of a building (Architecture), the first word on the top margin line is the name of the city, as in this classification the photographs are arranged alphabetically by cities under the different country divisions, as will be seen later (p. 16). Next follows, also on the top line, the name of the building, given either in English or in the language of the country, according to best usage, as found in Baedeker's Guides. On the second line, indented five spaces (about one-half inch), should be shown the exact part of the building represented in the photograph, using always first the general term Exterior or Interior. It is desirable also, for the sake of alphabeting together the cards for all views of the same part of the building, to state next whether it is west side, or apse, or south aisle, or court façade, etc. For example, we have a photograph showing a part of an exterior doorway of Chartres Cathedral, and the card reads as follows:

175 C486	CHARTRES, Cathedral of Notre-Dame.
286	Exterior, north transept, porch: coving of east side of central doorway. O

CARD FOR ARCHITECTURE: FACE

On the reverse of the card, where it can be read without being taken from the tray, are printed the accession number and a list of the subject headings by which this photograph is represented in the catalogue. The purpose of this is, of course, to make it possible to remove from the catalogue all cards for one photograph, in case of additions or other changes.

O

Architecture, Gothic, in France.
Sculpture, Gothic, French.

24111

CARD FOR ARCHITECTURE: REVERSE

It is essential to make subject style cards for every important building to accommodate students in the history of architecture who wish to see many examples of a style, but do not know in what places they exist. Also, in the case of the photograph under consideration, for students of mediæval sculpture we make a subject card under Sculpture, Gothic, French.

The subject catalogue should be regarded as a supplement to the classification, and therefore of great importance. For any classification can arrange the photographs in but one order; and whereas it may stack together, as in this case, all details of Chartres Cathedral and be satisfactory for a student of architecture, it can not also keep in one class all examples of Gothic sculpture, most of which exist as adjuncts of the cathedral architecture of the period. Any features of the building that may interest an architect, or perhaps assist in identifying some other photograph, are also noted, such as towers, rose windows, doorways, balustrades, and particularly any ornament characteristic of a style. Again, for the student of sculpture or iconography, the subjects of reliefs and statues are entered in the subject catalogue. For each building a card is made, giving the historic style, dates, names of architects, etc.

Only one photograph is represented on each *main* card, except in the case of a duplicate, when the words "Same, another copy" are added two lines below the first entry, and its number is placed in the margin opposite. On the contrary, a *subject* card may represent the entire series of views of one building, when the form is as follows:

175 C486	ARCHITECTURE, Gothic, in France.
	Chartres, Cathedral of Notre-Dame.
201 L	Exterior, ensemble from northwest.
270–298	" north side and details.
233–266	" south " " "
211–230	" west portal, details.
305, 308	Interior, nave and south transept.
	O

Painting and Sculpture

The artist cards (that is, the main cards) for painting and sculpture have much the same form as an author card for a book. Preceding each artist's cards in the catalogue is a biography card which gives his full name, dates, school, and all variations of his name. The first line of the main card contains the artist's name, the best known form being adopted, and only the initials of his given names. The second line gives the title of the picture or piece of sculpture, in English with rare exceptions. The gallery in which

it is found is placed two lines below the title. Below this may be placed a brief note as to disputed attribution or other facts that would help to identify the photograph. Cross references are made from unused forms of the artist's name, and rejected attributions, as well as secondary artist cards in the case of "joint authorship." Gallery cards are made for painting, sculpture, and the minor arts, as well as subject cards. As in cataloguing architecture, the accession number and list of subject headings are printed on the back of the card, and a painting and all its details may be entered on one subject or gallery card.

A few typical examples may be given.

(1) Form for main artist card for painting and sculpture.

374.1 D994	DYCK, A. van.
523	Portrait of a little girl with dogs. Antwerp, Royal Museum. (Dogs by J. Fyt). O

(2) Form for secondary artist card, for disputed attributions, etc.

374.1 D994	FYT, J. see also
523	Dyck, A. van. Portrait of a little girl with dogs. (Dogs by J. Fyt). Antwerp, Royal Museum. O

(3) Form for the gallery card for Painting, Sculpture, and the Minor Arts.

374.1 D994	ANTWERP, Royal Museum.
523	Dyck, A. van. Portrait of a little girl with dogs. (Dogs by J. Fyt). O

(4) Form for the subject card for Painting, Sculpture, and the Minor Arts, with a painting and detail on one card.

374.1 D994	PORTRAITS, Children, Flemish.
515	Dyck, A. van. Portraits of William II, Prince of Orange, and his bride, Henrietta Maria Stuart.
518	—— Same, detail: head of Henrietta Maria.
	Amsterdam, Ryks Museum. O

Works by an unknown pupil, follower, etc., of an artist are arranged immediately after his own works by adding a figure to his Cutter author number: 1 for Copy of; 2 for Pupil of, 3 for School of, 4 for Follower or Style of. The card is written as shown on page 13.

In the case of paintings and sculpture by unknown artists, the photographs are catalogued and stacked under "Master" or "School," with a sufficient addition to the Cutter number representing these words to keep all of one school and century together. The first line of

374.1 D994	DYCK, A. van, Copy of.
521	Portrait of Abbé Scaglia. Antwerp, Royal Museum. (Copy of an original in the possession of Capt. G. L. Holford, London.) O

the card would read: Master of Flémalle, and the class and author number would be $\overset{374}{\text{M}}$423Fl; or, School (Painting, French) of Amiens, 15th century, with the number $\overset{375}{\text{S}}$372Am5; or School (Sculpture, Greek) Archaic, with the number $\overset{231}{\text{S}}$3722, assuming that Greek sculpture by unknown artists is divided into (1) prehistoric, (2) archaic, (3) 5th century, etc. In the case of Egyptian (and Assyrian) sculpture where no artists' names are known, the author line of the main card reads: Sculptor, Egyptian, 18th dynasty. The class number is 18$\overset{221}{\text{——}}$, with additions in the second line to group together all sculpture from the same local school or of the same provenance.

Wherever necessary, cross reference cards should be made, as: Painting, French, *see* School (Painting, French), etc. Cards with lists of artists in the various schools, of whose work photographs are to be found in the collection, may be kept in the catalogue if desired, as: School (Sculpture, Greek) 4th century B.C., *see also* Bryaxis, Damophon, Lysippus, Praxiteles, Scopas. The names should be written in a column and arranged alphabetically. For the larger schools, as the Florentine school of painting in Italy, lists on sheets of paper would be preferable, if it is desirable to save space in the catalogue case.

Minor Arts

The name of an artist is rarely known in connection with any of the Minor Arts. The important items are the craft and the style (locality and century, or smaller division), as will be seen in the notes on classification (p. 18). The author line on the main card,

therefore, gives the kind of work, the country, and century, as: Gold, Egyptian, 12th dynasty, the word gold being understood to mean work in gold, or goldsmith, as author. The second line gives the name of the object, followed by a description sufficient to identify it, and its provenance, in most cases. The gallery is given two lines below the title, as in Painting and Sculpture.

572.1 12DK	GOLD, Egyptian, 12th dynasty.
923	Crown of gold and colored stones, alternating lyres and rosettes; from tomb of Princess Khnumuit, at Dahshur. Cairo, Museum. O

Subject cards are necessary for the name of the object, as Chair, Chippendale; or for the class of object, as in this case, Jewelry, Egyptian. Provenance cards are similar in form to subject cards. Artist cards, where the artist or maker is known, have the form of secondary artist cards, given on page 11, and the gallery card is identical with the sample on page 12.

A shelf-list card is made for every photograph. Its form is similar to the main card, but the title is much simplified, and the accession number is printed on the face, in the lower left-hand margin. The back, as noted above (p. 8), may give items of size, publisher, etc., if desired. These cards are of course filed by the class number and are kept in catalogue trays separate from the main catalogue.

CLASSIFYING

As was said in the beginning of the Introduction, the aim of this Classification is to be simple and logical, yet comprehensive enough to cover all forms of art in all countries. It is not especially designed for the archæologist, who would place together all Greek art from architecture to terracottas; nor for the student of mediæval art, who would place together everything of one style from a Gothic Cathedral to a panel of Gothic wood carving. This arrangement,

though it has undoubted advantages, would not be convenient for the student who is interested simply in architecture or in wood carving. Experience has shown that it is more practical to give to each class of the arts its own number and to subdivide it by countries, depending on the subject catalogue or one's knowledge of art in general to bring together all the work of one nation or one period, as it is manifested in various forms of art.

All creative work in the arts was easily divided into nine main classes (p. 21), and each class of such work, whether of the architect, the silversmith, or the furniture designer, was considered by itself as showing a somewhat continuous development from the pre-Christian era to the present in the important countries of the world. It remained to arrange a system of notation that should express this independence of the arts, and yet serve to trace their development and to show the influence of the art of one nation upon that of its neighbors. A decimal classification with a figure notation was adopted unhesitatingly as being the most elastic and the clearest to write and to read, as well as the most logical means of emphasizing or subordinating points. Thus Architecture stands by itself as 100, and work of the silversmith by itself and yet subordinated, under 560, that is, the 6th section of Metal Work, 500.

It should be kept in mind that for the general public a simple geographical and alphabetical arrangement is undoubtedly best suited. Beginning with the pre-Christian era in Asia, the art of Architecture is divided into two great time-periods (ancient and modern) and by countries, following in its main outlines the progress of civilization, while at the same time keeping together countries that though unimportant are contiguous to those of greater prominence. Similarly, all classes of the arts are given the same chronological and geographical sequence. In this way, each art or craft in each country has been assigned a separate number, regardless of whether any examples of it exist or not. The dividing line between ancient and modern is drawn at about the beginning of the Christian era. Inasmuch as the pagan influence actually extended beyond the year 1 A.D., Roman art and Early Christian art overlap in point of date, but all late Roman art, being pre-Christian in style, is classed as ancient. All Roman architecture in Europe, for instance, though it may date in the early centuries A.D., is numbered 130. No further chronological or style divisions are made in the main classification, as of Romanesque, Gothic, and Renaissance in architecture, or of Schools in painting, since they would tend to destroy the simplicity of the original scheme and inevitable confusion of styles would arise. The subject catalogue is so arranged as to group the architectural photographs by styles (p. 9) and lists of painters and sculptors grouped by schools are kept easily accessible (p. 13). The secondary division of all arts is therefore in-

dicated in the second line of the class number, as will be explained below.

Architecture

To classify architecture further under the country division, the most obvious method is an alphabetical arrangement by cities, since styles are disregarded. The second line in the class number therefore stands for the city, the Cutter three-figure author table being used here as well as for the names of the artists in painting and sculpture. Thus classic architecture in Rome is $R\frac{132}{763}$; in Nîmes, (France) it is $N\frac{135}{713}$.

The third line of the class number must provide an individual number for each building in a city and for all of its details. For this purpose buildings of a kind are grouped together, and at least 100 numbers are available for each group, as follows:

100 General views, city walls and gates, bridges, aqueducts, triumphal arches, fountains, and monuments (if not classed as Sculpture).
200–400 Ecclesiastical architecture: temples, churches, chapels, convents.
500–600 Educational institutions: schools, museums, libraries,
700 Institutions for public amusement: theatres, amphitheatres, gymnasia, baths.
800 Municipal and commercial architecture, hospitals, etc.
900 Domestic architecture.

For example, a comprehensive view of the Roman amphitheatre at Nîmes has the number $N\frac{135}{713}$, and other views or details would be 703, 704, etc., or if desired $\frac{702}{7021}$, 7022, etc. So far as possible, all views of one side of a building are kept together, and a detail next to its whole, for convenience in careful study and comparison. The main façade stands first; then, if the building is a church, the south, east, and north sides follow; and views of the exterior all precede those of the interior.

Painting and Sculpture

These arts under the different country divisions naturally group themselves by artists, and the alphabetical sequence is adopted, disregarding school groups. The artist's number is of course obtained from the Cutter table, and is placed in the second line of the class number. Notes as to the disposal of unknown artists will be found

under Cataloguing (p. 12). Paintings (and drawings) by a given artist are grouped by subjects, and then by museums arranged alphabetically by the name of the city. The groups are nine and each group is divisible into 100, as under Architecture.

100 Old Testament and Apocryphal subjects.
200–300 New Testament subjects and Christian mythology.
400 Classic mythology, legend, allegory, history.
500–700 Portraits.
800 Landscape and marine.
900 Genre, still life, animals, hunting scenes, etc.

No definite rule for the numbers assigned to the different museums can be established, but some estimate of the probable place in a group occupied by a given city can be formed from the position in the alphabet of its initial letter. Thus, van Dyck's Pietà in Antwerp is numbered $\frac{374.1}{D994}$, and his Madonna and Child in Paris is $\frac{374.1}{D994}$, where Antwerp being near the beginning of the alphabet has a number near the beginning of the group 200–399, and Paris being past the middle of the alphabet is placed past the middle of the group, which is 300. In the case of the great artists, an estimate of the numbers needed for a city can be made from lists of their works found in monographs. Here, again, details of a painting are numbered to follow the whole, either by consecutive numbers or by adding 1, 2, 3, etc., to the number of the whole painting. The former method is preferable and usually possible, except in the case of an overcrowded group. In case of too great overcrowding, however, it would be permissible to extend one group into the next; for example, the portraits by van Dyck can be numbered 500–800, since no provision need be made for landscapes by him.

Under Christian sculpture the subject groups are nearly parallel with those under painting; but in classic or other ancient sculpture some such grouping as the following is suggested:

100 Male divinities.
200 Female divinities.
300 Mixed groups of above.
400 Mythological figures: heroes, centaurs, nymphs, etc.
500 Athletes.
600 Portraits.
700 Grave reliefs (if merely inscriptions, they are placed under Stone Carving).
800 Votive reliefs, contracts, etc.
900 Genre, animals, and miscellaneous.

Another possible group division for sculpture is into statues, statuettes, busts, reliefs; but there would still remain a need of subject subdivision, and for the sake of uniformity as well as convenience the subject division is made directly under the artist division. In any case, all sculpture as well as all painting is arranged by museums alphabetically within each group division (p. 17).

In classifying Greek and Roman sculpture inevitable difficulties will arise, many of which will require an individual solution. Only broad outlines of methods can be given here, but with these clearly in mind it should be fairly easy to settle each question as it presents itself. It is important, for the sake of being consistent and therefore comprehensible, to remember that the first line of the class number should represent the art and the country; the second line, the artist or century-school (and sometimes the provenance; see p. 14); the third line, the subject and museum.

Minor Arts

Many collections of photographs do not give a separate classification to these arts, placing them as architectural details or as a kind of sculpture. In view of the growing importance of the crafts in the modern world, and their recognized place in ancient and mediæval times, it seemed imperative to assign to each of them a section in this scheme of classification. The wide range of work covered by the term Minor Arts makes it impossible to give more than very general directions for their classification. The main idea of the division of the arts into sections will be seen in Table IV. Materials are considered as governing processes, and a section is in some cases named by the material, meaning of course all objects made in that material. Work in metals (500) has to be divided into sections according to the various metals or materials, while work in wood (600) can be divided directly into groups of allied objects made of wood.

Following the method of grouping the architecture of a country by cities, and the painting and sculpture by artists, the first subdivision of a minor art should be into such groups as the nature or historical development of the art may suggest. This will in most cases be by time-periods, in order that one may see together all the Greek pottery (483.1) of the fifth century, or all French tapestries (827.5) of the sixteenth century, or all English household furniture (657.7) of the eighteenth century. In the latter case a primary separation into chairs, tables, beds, desks, etc., with a secondary division by centuries or shorter periods, is possible, but the first suggestion seems more worthy of approval, and is certainly more consistent with methods adopted in the other classes. The figures used in the second line of the class number must of course represent the development of the art in historical order, and its phases within the century divis-

ions if necessary. For instance, a simple number such as 160, 170, 180, may be used to denote the 16th, 17th, and 18th centuries A.D. or the dynasties in Egyptian art. The provenance of the object or any variation in the style of the century, as governed by different localities, artists, or schools in the country, may be indicated by a figure or letter in place of the 0. Thus, most of the 18th-century domestic furniture in England naturally falls into groups as the work of Chippendale, Sheraton, or Hepplewhite, and the numbers may be accordingly 184, 186, 188, allowing 181, 182, 183 for earlier 18th-century work, and 185, 187, 189 for furniture in the style of these designers.

The third line of the class number is used as before to group all examples of one style or period by subjects and museums, and to give to each photograph an individual number in that group. Thus the subject-group divisions of English 18th-century domestic furniture by Chippendale would be into chairs and sofas, desks, tables, beds, etc. Supposing chairs are assigned the first three groups (100–300), then the chairs by Chippendale in the South Kensington Museum, London, would be numbered about 250, and the whole class number of one would be $184\frac{657.7}{257}$. Similarly, work in the metals can be roughly grouped as architectural, sculptural, for church use, for domestic use, for personal use or ornament; and the group numbers assigned as above.

Even with the scheme of classification in mind, it is not always easy to place each photograph in its proper class at a glance. A carved door, for example, may be most interesting as a piece of wood carving, and yet, if the photograph shows the frame of the door or other architectural features of the building, it will be more logical to class it under Architecture, as a detail of the building, than under Wood Carving. Whichever class is decided upon, however, it is always possible by cross references in the subject catalogue to place the photograph theoretically in the other class or classes, and thus provide for it several points of contact, as it were, by which it may be reached, according to the varying needs of the public.

CLASSIFICATION FOR PHOTOGRAPHS

TABLE I

THE CLASSES OF THE ARTS

100 ARCHITECTURE (including general views)
200 SCULPTURE
300 PAINTING AND DRAWING
400 WORK IN MINERAL STUFFS
500 WORK IN METALS
600 WORK IN WOOD
700 WORK IN IVORY, LEATHER, PAPER, ETC.
800 TEXTILES AND EMBROIDERIES
900 LACE

TABLE II

CHRONOLOGICAL AND GEOGRAPHICAL OUTLINE FOR ARCHITECTURE, SCULPTURE, AND PAINTING

100 ARCHITECTURE AND GENERAL VIEWS
110 Ancient, in Asia
120 in Africa and Oceanica
130 in Europe
140 in America
150 Modern, in Asia
160 in Africa and Oceanica
170 in Europe
180 in America
190 Unidentified (temporary provision)

200 SCULPTURE
210 Ancient, of Asia
220 of Africa and Oceanica
230 of Europe
240 of America
250 Modern, of Asia
260 of Africa and Oceanica
270 of Europe
280 of America
290 Unidentified (temporary provision)

300 PAINTING AND DRAWING
310 Ancient, of Asia
320 of Africa and Oceanica
330 of Europe
340 of America
350 Modern, of Asia
360 of Africa and Oceanica
370 of Europe
380 of America
390 Unidentified (temporary provision)

TABLE III

SCHEME OF DIVISION BY COUNTRIES FOR ARCHITECTURE (100), SCULPTURE (200), PAINTING (300)

SUBSTITUTE 1, 2, OR 3 IN PLACE OF THE FIRST CIPHER IN THE NUMBER THAT REPRESENTS THE DESIRED TIME DIVISION AND COUNTRY IN THE TABLE BELOW

	ANCIENT	MODERN
ASIA	010	050
Siberia	011	051
Japan	012	052
China (Korea .1, French Indo-China .2, Siam .3)	013	053
India (Baluchistan .1, Afghanistan .2, Turkestan .3)	014	054
Persia	015	055
Chaldea and Assyria	016	056
Arabia	017	057
Syria	018	058
Asia Minor or Turkey in Asia	019	059
AFRICA AND OCEANICA	020	060
Egypt	021	061
Tripoli (Tunis .1, Algeria. 2, Morocco .3)	022	062
Liberia (Sahara .1, Guinea. 2, Abyssinia .3)	023	063
French Congo (Congo Free State .1, British East Africa .2, German East Africa .3)	024	064
Portuguese West Africa (British Central and South Africa .1, Cape Colony .2, German Southwest Africa .3)	025	065
Madagascar and Mauritius	026	066
Australia	027	067
Oceanica (except Australia)	028	068
Hawaii and the Philippines	029	069
EUROPE	030	070
Greece (Archipelago .1, Turkey .2)	031	071
Italy (Sicily .1, Corsica .2, Sardinia .3)	032	072
Germany	033	073
Austria-Hungary	033.1	073.1
Switzerland	033.2	073.2
Netherlands	034	074
Belgium	034.1	074.1
France	035	075
Spain (Portugal .1)	036	076
England (Wales .1, Scotland .2, Ireland .3)	037	077
Sweden (Norway .1, Denmark .2, Iceland .3)	038	078
Russia (Rumania .1, Servia .2)	039	079
AMERICA	040	080
Canada (Alaska .1)	041	081
United States	042	082
Mexico	043	083
Central America	044	084
West Indies and other Islands	045	085
The Guianas (Venezuela .1, Colombia .2, Ecuador .3)	046	086
Brazil	047	087
Peru (Bolivia .1, Paraguay .2, Uruguay .3)	048	088
Argentina (Chile .1)	049	089

TABLE IV

OUTLINE OF ARRANGEMENT OF THE MINOR ARTS BY SECTIONS

400 WORK IN MINERAL STUFFS
410 Stone and Marble (if not 200)
420 Gems, cut (crystal, jade)
430 Mosaics and Cosmati
440 Cloisonné
450 Enamels, painted, etc.
460 Glass, stained, painted
470 Glass, cut and other
480 Pottery, terracotta, and stucco
490 Porcelain

500 WORK IN METALS
510 Steel
520 Iron
530 Brass, copper
540 Bronze
550 Lead, tin, pewter
560 Silver
570 Gold (and stones in gold)
580 Ormolu
590 Coins and medals

600 WORK IN WOOD
610 Figure carving, altar-pieces, etc.
620 Church furniture: stalls, screens, organs, etc.
630 Church furniture: pulpits, lecterns, confessionals
640 Interior decorative wood-work: doors, panels, mantels (if not 100)
650 Domestic furniture: large
660 Domestic furniture: small
670 Lacquer, inlay, Boulle, marquetry
680 Paintings on wood, decorative
690 Baskets and wicker work

700 WORK IN IVORY, LEATHER, ETC.
710 Carved ivory and bone
720 Tortoise shell
730 Leather
740 Vellum MSS., miniatures
750 Illuminations on paper
760 Papier maché and paper manufactures
770 Papyrus
780 Mummies, skeletons
790 Photograph - portraits, groups, animals, etc.

800 TEXTILES
810 Carpets and rugs
820 Tapestry
830 Velvet brocade, etc.
840 Silk and satin woven fabrics
850 Linen, cotton, wool stuffs
860 Gold and silver thread fabrics
870 Embroideries
880 Crocheted and knitted wool
890 Costumes (if not classed by material)

900 LACE
910 Passements
920 Network (filet)
930 Drawnwork
940 Cutwork
950 Needlepoint
960 Bobbin, gold and silver lace
970 Macramé (knotted)
980 Crocheted lace
990 Machine lace

TABLE V

SCHEME OF DIVISION BY COUNTRIES FOR ANY SECTION OF THE MINOR ARTS

FIND IN TABLE IV THE NUMBER FOR ANY GIVEN SECTION; THEN SUBSTITUTE ITS FIRST TWO FIGURES IN PLACE OF THE FIRST TWO CIPHERS IN THE NUMBER THAT REPRESENTS THE PROPER TIME PERIOD AND COUNTRY IN THE TABLE BELOW. FOR EXAMPLE: IVORIES ARE 710; THEN IVORIES, CHRISTIAN, ITALIAN, WOULD BE 717.2.

	ANCIENT	MODERN
ASIA	001.0	005.0
Siberia	001.1	005.1
Japan	001.2	005.2
*China	001.3	005.3
*India	001.4	005.4
Persia	001.5	005.5
Chaldea and Assyria	001.6	005.6
Arabia	001.7	005.7
Syria	001.8	005.8
Asia Minor or Turkey in Asia	001.9	005.9
AFRICA AND OCEANICA	002.0	006.0
Egypt	002.1	006.1
*Tripoli	002.2	006.2
*Liberia	002.3	006.3
*French Congo	002.4	006.4
*Portuguese West Africa	002.5	006.5
Madagascar and Mauritius	002.6	006.6
Australia	002.7	006.7
Oceanica (except Australia)	002.8	006.8
Hawaii and the Philippines	002.9	006.9
EUROPE	003.0	007.0
*Greece	003.1	007.1
*Italy	003.2	007.2
Germany	003.3	007.3
Austria-Hungary	003.31	007.31
Switzerland	003.32	007.32
Netherlands	003.4	007.4
Belgium	003.41	007.41
France	003.5	007.5
*Spain	003.6	007.6
*England	003.7	007.7
*Sweden	003.8	007.8
*Russia	003.9	007.9
AMERICA	004.0	008.0
*Canada	004.1	008.1
United States	004.2	008.2
Mexico	004.3	008.3
Central America	004.4	008.4
West Indies and other Islands	004.5	008.5
*The Guianas	004.6	008.6
Brazil	004.7	008.7
*Peru	004.8	008.8
*Argentina	004.9	008.9

* See Table III for further country subdivision.

INDEX TO CLASSIFICATION FOR PHOTOGRAPHS

As the Minor Arts are understood to be classed by materials, no attempt is made to index them fully by objects. For period and country divisions under the classes, refer to Tables III and V.

Agate, set in gold or silver 570, 560
unset..... 420
Animals, living..... 790
Architecture..... 100
American (U. S.)..... 182
Assyrian 116
Belgian..... 174.1
Byzantine in Armenia.. 159
France..... 175
Greece..... 171
Italy..... 172
Russia 179
Turkey..... 171.2
Chaldean..... 116
Chinese..... 153
Dutch..... 174
Early Christian in
Asia Minor. 159
Egypt..... 161
Italy..... 172
Syria 158
Egyptian, ancient..... 121
Saracenic and modern 161
English..... 177
Flemish..... 174.1
French..... 175
German..... 173
*Gothic in Europe..... 170
Greek, ancient..... 131
modern..... 171
Indian..... 154
Italian..... 172
Japanese..... 152
*Renaissance in Europe 170
*Roman in Asia.....118
Europe..... 130
*Romanesque in Europe 170
Saracenic in Arabia.... 157
Egypt..... 161
India..... 154
Persia..... 155
Spain..... 176
Syria..... 158
Turkey.... 171.2
Spanish..... 176
Turkish..... 171.2
United States..... 182
Armor and Arms, of steel... 510
mounted in gold, etc. 570
Baskets, reed, wicker..... 690
Bobbin Lace..... 960
Boule Inlay..... 670
Brass..... 530
Brocade, satin or silk.... 840
velvet..... 830
Bronze..... 540
gilt (Ormolu)..... 580
Carpets..... 810
Ceramics.....480, 490
Chimney-piece, *in situ*.... 100
stone or wood, not *in situ*.....410, 640
Church Furniture.....620, 630
Cloisonné..... 440
Coins..... 590
Copper..... 530
Cosmati Work 430
Costumes (if not classed by materials)..... 890
Cotton Fabrics..... 850
Crocheted Lace..... 980
Wool 880

* For country divisions see Table III.

Crystal, cut..... 410
mounted in gold or silver.....570, 560
Cutwork, lace..... 940
Domestic Furniture.. 650, 660
Door, as architectural detail..... 100
bronze.....200, 540
wood, carved..... 640
Drawings..... 300
Drawnwork, lace 930
Embroideries..... 870
Enamel, painted..... 450
set in gold..... 570
set in silver..... 560
Fabrics, see divisions under 800
Faïence..... 490
Filet Lace..... 920
Furniture, church.....620, 630
domestic..650, 660
Gardens..... 100
Gems, cut..... 420
set in gold..... 570
Gilt Metal (see also Ormolu)..... 570
Glass, cut..... 470
painted, stained.... 460
Goldsmith's Work..... 570
Gold Thread Fabrics..... 860
Graffito..... 410
Granite, carved..... 410
Illuminations, on paper... 750
on vellum.. 740
Inlay, wood..... 670
Ivory, carved..... 710
Jade, unset..... 420
Jasper, unset..... 420
Jet..... 420
Jewelry, gold..... 570
silver..... 560
Jewels set in gold..... 570
set in silver..... 560
unset..... 420
Knitted Wool.....880
Lace, bobbin..... 960
crocheted..... 980
cutwork 940
drawnwork 930
machine made..... 990
macramé..... 970
needlepoint..... 950
network (filet)..... 920
passements..... 910
Lacquer..... 670
Lead..... 550
Leather..... 730
Limousin-Leonard Enamel. 457.5
Linen Fabrics..... 850
Machine Lace 990
Macramé Lace..... 970
Manuscripts, paper..... 750
vellum..... 740
Marble, carved (ornament, etc.)..... 410
sculpture..... 200
Marquetry..... 670
Medals (of metal)..... 590
Metal, gilt..... 570
See also Ormolu and Silver gilt.
Metal Work..... 500
brass..... 530
bronze..... 540
copper..... 530
gold..... 570
iron..... 520
lead..... 550
ormolu..... 580
pewter..... 550
silver..... 560
steel..... 510
tin.....550
Miniatures on ivory..... 300
on paper..... 300
on vellum.... 740
Mosaics..... 430
Mummies, Egyptian..... 782.1
Musical Instruments,
ivory..... 710
metal..... 500
wood..... 660
Needlepoint Lace..... 950
Network, lace 920
Onyx, set in gold or silver.....570, 560
unset..... 420
Ormolu.....580
Ornament, architectural, *in situ*..... 100
(Otherwise, class by material).
Painting and Drawing.... 300
American (U. S.)..... 382
Dutch..... 374
Egyptian, ancient..... 321
English..... 377
Flemish..... 374.1
French..... 375

*** For country divisions see Table III.**

Painting and Drawing (cont'd)
German..... 373
*Gothic in Europe..... 370
Greek, ancient..... 331
Japanese..... 352
*Renaissance in Europe.. 370
Roman..... 332
Spanish..... 376
Painting on Silk..... 300
on Wood..... 680
Paper.....760
Papier Maché..... 760
Papyrus, Egyptian..... 772.1
Passements..... 910
Pewter..... 550
Playing Cards..... 760
Porcelain..... 490
Portraits, photograph..... 790
Pottery.....480
Rugs..... 810
Satin Fabrics..... 840
Sculpture..... 200
American (U. S.)..... 282
Assyrian and Chaldean. 216
Dutch..... 274
Egyptian..... 221
English..... 277
Flemish..... 274.1
French..... 275
German..... 273
*Gothic in Europe (if not under 100)..... 270
Greek..... 231
Italian..... 272
*Renaissance in Europe. 270
Roman..... 232
*Romanesque in Europe (if not under 100)... 270
Spanish..... 276
Sculpture, in ivory..... 710
in metals (small) 500
in terra-cotta.. 480
in wood (small) 610
Sheffield Plate..... 567.7
Silk Fabrics..... 840
Silver and Silver Gilt..... 560
Silver Thread Fabrics.... 860
Skeletons, human or animal..... 780
Stained Glass..... 460
Statuette, bronze..... 540
ivory..... 710
silver..... 560
terra-cotta..... 480
wood..... 610
Steel..... 510
Stone, carved..... 410
precious, set ... 560, 570
precious, unset.... 420
Stoneware..... 480
Stucco (if not architectural detail)..... 480
Sword..... 510
with gold handle.. 570
Tanagra Statuettes..... 483.1
Tapestry..... 820
Terra-cotta, ornamental... 480
sculpture (della Robbia).... 272
statuettes.... 480
Textiles, see divisions under 800
Tin..... 550
Tortoise Shell, carved.... 720
Vellum MSS. and miniatures..... 740
Velvet..... 830
Views..... 100
Wall Paper..... 760
Window, stained glass.... 460
Wood, inlaid..... 670
painted..... 680
Wood Carving, figures, 200, 610
ornament.. 640
See also Furniture
Woodwork, interior, *in situ* 100
not *in situ*.... 640
Wool, crocheted and knitted 880
Fabrics..... 850

* For country divisions see Table III.

CLASSIFICATION
FOR
BOOKS

INTRODUCTION

THE following classification was prepared originally for use in the Library of The Metropolitan Museum of Art, with no thought of its publication. So many inquiries have been made, however, as to the Museum's system of arranging books that it was finally decided to have it printed. Having stood the test of five years' use in a growing library, it is now presented in an elaborated form with the hope that it may save others the labor of classifying and reclassifying under an inadequate system.

Little explanation of its use is necessary, as it is based upon the decimal system, a form of classifying which Melvil Dewey has made familiar to all librarians—indeed, Architecture has, with slight alterations, been reprinted from his decimal classification, by permission of the publishers, Forest Press, Lake Placid Club, N. Y.

The Cutter numbers alluded to throughout the classification refer to the C. A. Cutter Alfabetic Order Table.

Numbers have been used for Ancient Art and letters for Post-Christian Art, for two reasons: in this day of departmental libraries it seemed well to have Ancient and Modern Art independent of each other; at the same time a greater uniformity could be secured by giving a full number to each division of the classification, which this plan enables one to do.

The table in front gives the scheme entire. It may be used in that form by those who wish a simple method. In our own experience we have found that too simple classifying produces a complicated appearance upon the shelves, and so, although it involves more labor on the part of the cataloguer, we recommend the amplified form which will greatly facilitate the work of the reference librarian and present a comprehensive shelf arrangement to the reading public.

The table of "Subdivisions for close classification" is to be referred to in each class since in the main work only numbers 7 and 8 (for special works) have been elaborated.

Ancient Art has been arranged by countries for the sake of the

Egyptologists, and the Greek and Roman archæologists, who expect to find all works relating to their particular studies together. On the other hand, Post-Christian Art has been arranged under subjects with period and local subdivision, for the reason that requests from students of modern art are invariably for access to the books on painting, ceramics, furniture, etc.—never for all of the works on the Byzantine, Gothic, or Renaissance arts together.

There is a difference of opinion as to the historic development of art in general, different branches and styles of art following individual lines of development. Yet it seemed wisest to sacrifice accuracy in this direction to the uniformity of the general scheme, since the classification is not a history of art but a working plan to simplify, as much as possible, the problem of the librarian and to present the contents of the library to the reader in a way that may be readily grasped and retained.

CLASSIFICATION OF BOOKS

FIRST DIVISION

1 GENERAL WORKS OF REFERENCE.
2 ANCIENT ART.
3 Egypt.
4 Assyro-Chaldæan and Ægean Art.
5 Greece.
6 Etruria.
7 Rome.
8 Nonhistoric: Oriental and Western Europe.
9 American.

A POST-CHRISTIAN ART—General Works.
B Architecture.
C Sculpture.
D Numismatics.
E Painting.
F Drawing, Design.
G Decoration, Ornament.
H Book Arts.
I Prints.
J Photography.
K Music.
L Sports.
M Municipal Arts.
N Heraldry.
O
P INDUSTRIAL ARTS.
Q Ceramics.
R Glass.
S Gold and Silversmiths' Work.
T Metalwork; Bronze; Copper, etc.
U Furniture.
V Textiles.
W Costumes.
X
Y MISCELLANEOUS.
Z

SECOND DIVISION

1 History.
2 Periodicals.
3 Societies.
4 Exhibitions.
5 Private Collections.
6 Museum Collections.
7 Special Works.
8 Special Works.
9 Miscellaneous.

THIRD DIVISION

1 Italian.
2 Spanish.
3 German.
4 Dutch.
5 French.
6 British.
7 Scandinavian.
8 American.
9 Oriental.

Method of combining numbers:

Architecture (B), History of (1), in Italy (1) = B11.
Ceramics (Q), Exhibition of (4), French (5) = Q45.
Egyptian antiquities (3), Private collection (5), in America (8) = 358.
"Camera Work" is Photography (J), Periodical (2), American (8) = J28.

CLASSIFICATION FOR BOOKS

GENERAL REFERENCE BOOKS

100 GENERAL REFERENCE BOOKS.
110 BIBLIOGRAPHIES, PUBLISHERS' CATALOGUES, etc.
(Local division.)
120 BIBLIOGRAPHIES OF SPECIAL FORMS, ANONYMS, PSEUDONYMS, etc.
130 DICTIONARIES — Greek.
131 Latin.
.1 Italian.
132 Spanish.
133 German.
.2 Hungarian.
134 Dutch.
135 French.
136 English.
137 Scandinavian — Norse.
.1 Icelandic.
.2 Norwegian.
.3 Swedish.
.4 Danish.
.5 Russian.
138 Other.
139 TECHNICAL DICTIONARIES.
140 ENCLYCLOPEDIAS, BIOGRAPHIES, etc.
(Local division.)
150 SPECIAL ENCYCLOPEDIAS.
(i. e., Jewish, Catholic, etc.)
160 HISTORICAL DICTIONARIES.
170 GAZETTEERS, ATLASES.
(Only such as are needed for Reference, others go under Y1.)

180 TRAVELERS' MANUALS, GUIDE BOOKS, etc.
(Local division.)
(If confined to a city, add the Cutter number from name of city to class number, e. g., Baedeker, K. London 186L84.)
B14

190 INDEXES.

191–199 OTHER WORKS NEEDED FOR REFERENCE.

ANCIENT ART

200 ANCIENT ART — ANTIQUITIES AND ARCHÆOLOGY.

201 BIBLIOGRAPHY, INDEXES.

202 DICTIONARIES AND ENCYCLOPEDIAS.
(i. e., General dictionaries, etc., of Antiquities, etc. Language dictionaries are classed under 130–131.)

204 ESTHETICS.

206 ESSAYS, LECTURES, etc.

207 COMPENDS, OUTLINES.

208 EDUCATION, STUDY.

209 BIOGRAPHY.

210 HISTORY OF ANCIENT ART — General.
(When confined to one country, put with the History of art in that country.)

211 Prehistoric.

212 Paleolithic (Early Stone Age.)

213 Neolithic (Late Stone Age.)
(For Bronze and Iron Age, see Ancient Art in Western Europe.)

219 CHRONOLOGY.

220 PERIODICALS.
(See Subdivisions for close classification for locally dividing numbers 220–260.)

230 SOCIETIES.

240 EXHIBITIONS.

250 PRIVATE COLLECTIONS.

260 MUSEUMS.

270 ARCHITECTURE.
.1 Sepulchral.
.2 Monumental.
.3 Sacred.
.4 Other.

271 SCULPTURE.
(For Numismatics see D10.1.)

ANCIENT ART—*Continued.*

272 PAINTING.
273 POTTERY.
(Do not subdivide for Museum collections, but add the Cutter number from name of city and take book number from name of Museum.)
274 GLASS.
275 GOLD AND SILVER WORK, JEWELRY.
276 METALWORK.
(For Coins see D10.1.)
277 FURNITURE, WOODWORK.
278 TEXTILES.
279 OTHER ANTIQUITIES.
280 DESCRIPTION, TRAVEL, etc.
(For Guides, Travelers' Handbooks, etc., see 180.)
281 GEOGRAPHY, MAPS, etc.
282 ARCHÆOLOGICAL JOURNEYS, EXPLORATIONS, etc.
(For Guides, Travelers' Handbooks, etc., see 180.1.)
283 CUSTOMS.
(For Costume see W10.1)
.1 Treatment of the dead.
284 RELIGION AND PHILOSOPHY.
285 MYTHOLOGY.
286 PHILOLOGY AND LITERATURE.
.1 History and Bibliography of Literature.
.2 Grammatical Works.
(For Dictionaries and Encyclopedias, see 130–131.)
287 PALEOGRAPHY.
288 INSCRIPTIONS.
289 TEXTS OF AUTHORS.
290 MISCELLANEOUS.
(See Subdivisions for close classification.)
300 EGYPT.
(May be divided like 201–209.)
310 HISTORY.
(The following divisions may be used, but are not recommended):
311 Predynastic Age.
312 1st–6th Dynasties (3400–2475 B. C.) (Old Kingdom.)
313 7th–17th Dynasties (2475–1580 B. C.)
(Middle Kingdom and Hyksos Conquest.)
314 18th–20th Dynasties (1580–1090 B. C.)
(The Empire.)
315 21st–26th Dynasties (1090–525 B. C.)
(The Decadence and the Restoration.)

EGYPT—*Continued.*

316 Persian Conquest (525–332 B. C.)
317 Alexander and the Ptolemies (332–30 B. C.)
318 Romans (30 B. C.–638 A. D.)
319 CHRONOLOGY.
320 PERIODICALS.
(See Subdivisions for close classification for locally dividing numbers 320–360.)
330 SOCIETIES.
340 EXHIBITIONS.
350 PRIVATE COLLECTIONS.
360 MUSEUMS.
370 ARCHITECTURE.
.1 Pyramids, Tombs, etc.
.2 Obelisks.
.3 Temples.
.4 Other.
371 SCULPTURE.
.1 Terra-cotta.
.2 Scarabs, Seals, Engraved Gems.
(For Coins see D10. 11.)
372 PAINTING.
373 POTTERY.
(Cutter number from city in class number for Museum Collections. Book number from name of Museum. Do not subdivide.)
374 GLASS.
375 GOLD AND SILVER WORK, JEWELRY.
376 METALWORK.
(For Coins, see D10.11.)
377 FURNITURE, WOODWORK.
378 TEXTILES.
379 OTHER ANTIQUITIES.
(For Ornament see G10. 12.)
380 DESCRIPTION AND TRAVEL.
(For Guides, Travelers' Handbooks, etc., see 180.1.)
381 TOPOGRAPHY, GEOGRAPHY, MAPS, etc.
382 EXPLORATIONS, EXCAVATIONS.
(Keep Excavations and Descriptions of particular sites in alphabetical order by adding the Cutter number from name of place to class number. Book number from author.)
383 CUSTOMS, MANNERS.
(For Costume see W10.1.)
.1 Treatment of the Dead.
(Includes Mummies and Mummy cases.)

EGYPT — *Continued.*

384 RELIGION AND PHILOSOPHY.
385 MYTHOLOGY.
386 PHILOLOGY.
.1 History and Bibliography.
.2 Grammatical Works.
.3 Dictionaries and Encyclopedias.
387 PALEOGRAPHY, PAPYRI.
388 INSCRIPTIONS, HIEROGLYPHICS.
390 MISCELLANEOUS.
(See Subdivisions for close classification.)
400 ASSYRO-CHALDÆA — General Works.
410 BABYLONIA, CHALDÆA.
(May be subdivided like 201–209 by using decimal numbers.)
411 HISTORY.
.9 Chronology.
412 PERIODICALS.
(See Subdivisions for close classification for locally dividing numbers 412–416.)
413 SOCIETIES.
414 EXHIBITIONS.
415 PRIVATE COLLECTIONS.
416 MUSEUMS.
417 ARCHITECTURE.
.1 SCULPTURE.
(For Coins see D10.11.)
.2 SEAL CYLINDERS, ENGRAVED GEMS.
.3 POTTERY.
.4 UTENSILS.
.5 GOLD AND SILVER WORK, JEWELRY.
.6 METALWORK.
(FOR COINS SEE D10.11.)
.7 WOODWORK.
.8 TEXTILES.
.9 OTHER ANTIQUITIES.
(For Ornament see G10.13.)
418 DESCRIPTION AND TRAVEL.
(For Guides, Travelers' Handbooks, etc., see 180.1.)
.1 GEOGRAPHY.
.2 EXPLORATIONS.
.3 CUSTOMS AND MANNERS.
(For Costume see W10.1.)
.4 RELIGION.
.5 MYTHOLOGY.

EGYPT — *Continued.*

.6 LANGUAGE.

.7 PALEOGRAPHY, INSCRIPTIONS.

419 MISCELLANEOUS.

420 ASSYRIA.

(May be subdivided like 201–209 by using decimal numbers.)

421 HISTORY.

.9 Chronology.

422 PERIODICALS.

(See Subdivisions for close classification for locally dividing numbers 422–426.)

423 SOCIETIES.

424 EXHIBITIONS.

425 PRIVATE COLLECTIONS.

426 MUSEUMS.

427 ARCHITECTURE.

.1 SCULPTURE.

(For Coins see D10.11.)

.2 SEAL CYLINDERS, ENGRAVED GEMS.

.3 POTTERY.

.4 UTENSILS.

.5 GOLD AND SILVER WORK, JEWELRY.

.6 METALWORK.

(For Coins see D10.11.)

.7 WOODWORK.

.8 TEXTILES.

.9 OTHER ANTIQUITIES.

(For Ornament see G10.13.)

428 DESCRIPTION AND TRAVEL.

(For Guides, Travelers' Handbooks, etc., see 180.1.)

.1 GEOGRAPHY.

.2 EXPLORATIONS.

.3 CUSTOMS AND MANNERS.

(For Costume see W10.1.)

.4 RELIGION.

.5 MYTHOLOGY.

.6 LANGUAGE.

.7 PALEOGRAPHY, INSCRIPTIONS.

429 MISCELLANEOUS.

430 MEDIA AND PERSIA.

(May be subdivided like 201–209 by using decimal numbers.)

431 HISTORY.

.9 Chronology.

MEDIA AND PERSIA —*Continued.*

432 PERIODICALS.
(See Subdivisions for close classification for locally dividing numbers 432–436.)
433 SOCIETIES.
434 EXHIBITIONS.
435 PRIVATE COLLECTIONS.
436 MUSEUMS.
437 ARCHITECTURE.
.1 SCULPTURE.
(For Coins see D10.11.)
.2 SEAL CYLINDERS, ENGRAVED GEMS, INTAGLIOS.
.3 POTTERY.
.4 ENAMELED TILES.
.5 GOLD AND SILVER WORK, JEWELRY.
.6 METALWORK.
(For Coins see D10.11.)
.7 FURNITURE, WOODWORK.
.8 TEXTILES
.9 OTHER ANTIQUITIES.
(For Ornament see G10.13.)
438 DESCRIPTION AND TRAVEL.
(For Guides, Travelers' Handbooks, etc., see 180.1.)
.1 GEOGRAPHY.
.2 EXPLORATIONS.
.3 CUSTOMS AND MANNERS.
(For Costume see W10.1.)
.4 RELIGION.
.5 MYTHOLOGY.
.6 LANGUAGE.
.7 PALEOGRAPHY, INSCRIPTIONS.
439 MISCELLANEOUS.
440 HITTITE NATIONS.
(May be subdivided like 201–209 by using decimal numbers.)
441 HISTORY.
.9 Chronology.
442 PERIODICALS.
(See Subdivisions for close classification for locally dividing numbers 442–446.)
443 SOCIETIES.
444 EXHIBITIONS.
445 PRIVATE COLLECTIONS.
446 MUSEUMS.
447 ARCHITECTURE.

HITTITE NATIONS — *Continued.*

.1 SCULPTURE.
(For Coins see D10.12.)
.2 SEAL CYLINDERS, ENGRAVED GEMS.
.3 POTTERY.
.4
.5 GOLD AND SILVER WORK, JEWELRY.
.6 METALWORK.
(For Coins see D10.12.)
.7 FURNITURE, WOODWORK.
.8
.9 OTHER ANTIQUITIES.
(For Ornament see G10.13.)

448 DESCRIPTION AND TRAVEL.
(For Guides, Travelers' Handbooks, etc., see W180.1.)
.1 GEOGRAPHY.
.2 EXPLORATIONS.
.3 CUSTOMS AND MANNERS.
(For Costume see W10.1.)
.4 RELIGION.
.5 MYTHOLOGY.
.6 LANGUAGE.
.7 PALEOGRAPHY, INSCRIPTIONS.

449 MISCELLANEOUS.

450 ASIA MINOR.
(May be subdivided like 201–209 by using decimal numbers.) (For Hittite Art, see 440.)

451 HISTORY.
.9 Chronology.

452 PERIODICALS.
(See Subdivisions for close classification for locally dividing numbers 452–456.)

453 SOCIETIES.

454 EXHIBITIONS.

455 PRIVATE COLLECTIONS.

456 MUSEUMS.

457 ARCHITECTURE.
.1 SCULPTURE.
(For Coins see D10.12.)
.2 SEAL CYLINDERS, ENGRAVED GEMS.
.3 POTTERY.
.4 GLASS.
.5 GOLD AND SILVER WORK, JEWELRY.
.6 METALWORK.
(For Coins see D10.12.)

ASIA MINOR—*Continued.*
.7 FURNITURE, WOODWORK.
.8 TEXTILES.
.9 OTHER ANTIQUITIES.
(For Ornament see G10.13.)
458 DESCRIPTION AND TRAVEL.
(For Guides, Travelers' Handbooks, etc., see 180.1.)
.1 GEOGRAPHY.
.2 EXPLORATIONS.
.3 CUSTOMS AND MANNERS.
(For Costume see W10.1.)
.4 RELIGION.
.5 MYTHOLOGY.
.6 LANGUAGE.
.7 PALEOGRAPHY, INSCRIPTIONS.
459 MISCELLANEOUS.
460 SYRIA AND PHŒNICIA.
(May be subdivided like 201–209 by using decimal numbers.)
461 HISTORY.
.9 Chronology.
462 PERIODICALS.
(See Subdivisions for close classification for locally dividing numbers 462–466.)
463 SOCIETIES.
464 EXHIBITIONS.
465 PRIVATE COLLECTIONS.
466 MUSEUMS.
467 ARCHITECTURE.
.1 SCULPTURE.
(For Coins see D10.13.)
.2 SEAL CYLINDERS, ENGRAVED GEMS.
.3 POTTERY.
.4 GLASS.
.5 GOLD AND SILVER WORK, JEWELRY.
.6 METALWORK.
(For Coins see D10.13.)
.7 FURNITURE, WOODWORK.
.8 TEXTILES.
.9 OTHER ANTIQUITIES.
(For Ornament, see G10.13.)
468 DESCRIPTION AND TRAVEL.
(For Guides, Travelers' Handbooks, etc., see 180.1.)
.1 GEOGRAPHY.
.2 EXPLORATIONS.

SYRIA AND PHŒNICIA—*Continued.*

.3 CUSTOMS AND MANNERS.
(For Costume see W10.1.)

.4 RELIGION.

.5 MYTHOLOGY.

.6 LANGUAGE.

.7 PALEOGRAPHY, INSCRIPTIONS.

469 MISCELLANEOUS.

470 ÆGEAN AND MEDITERRANEAN — General Works.

480 CYPRUS.
(May be subdivided like 201–209 by using decimal numbers.)

481 HISTORY.

.9 Chronology.

482 PERIODICALS.
(See Subdivisions for close classification for locally dividing numbers 482–486.)

483 SOCIETIES.

484 EXHIBITIONS.

485 PRIVATE COLLECTIONS.

486 MUSEUMS.

487 ARCHITECTURE.

.1 SCULPTURE.

.11 TERRA-COTTA.

.2 ENGRAVED GEMS, SEAL CYLINDERS.
(For Coins see D10.12.)

.3 POTTERY.

.4 GLASS.

.5 GOLD AND SILVER WORK, JEWELRY.

.6 METALWORK. (For Coins see D10.12.)

.7 FURNITURE, WOODWORK.

.8 TEXTILES.

.9 OTHER ANTIQUITIES.
(For Ornament see G10.13.)

488 DESCRIPTION AND TRAVEL.
(For Guides, Travelers' Handbooks, etc., see 180.1.)

.1 GEOGRAPHY.

.2 EXPLORATIONS.

.3 CUSTOMS AND MANNERS.
(For Costume see W10.1.)

.4 RELIGION.

.5 MYTHOLOGY.

.6 LANGUAGE.

.7 PALEOGRAPHY, INSCRIPTIONS.

489 MISCELLANEOUS.

490 CRETE.
(May be subdivided like 201–209 by using decimal numbers.)
491 History.
.9 Chronology.
492 Periodicals.
(See Subdivisions for close classification for locally dividing numbers 492–496.)
493 Societies.
494 Exhibitions.
495 Private Collections.
496 Museums.
497 Architecture.
.1 Sculpture. (For Coins see D10.14.)
.11 Terra-cotta.
.12 Seal Cylinders, Engraved Gems.
.2 Painting.
.3 Pottery.
.4 Glass.
.5 Gold and Silver Work, Jewelry.
.6 Metalwork. (For Coins see D10.14.)
.7 Furniture, Woodwork.
.8 Textiles.
.9 Other Antiquities.
(For Ornament see G10.14.)
498 Description and Travel.
(For Guides, Travelers' Handbooks, etc., see 180.1.)
.1 Geography.
.2 Explorations
.3 Customs and Manners.
(For Costume see W10.1.)
.4 Religion.
.5 Mythology.
.6 Language.
.7 Paleography, Inscriptions.
499 Miscellaneous.
500 GREECE.
(May be divided like 201–209.)
510 History.
511 Pre-Mycenæan Period.
512 Mycenæan Period.
513 Archaic Period.
514 Attic Period.
515 Hellenistic Period.
516 Roman Period.

GREECE — *Continued.*

519 CHRONOLOGY.

520 PERIODICALS.

(See Subdivisions for close classification for locally dividing numbers 520–560.)

530 SOCIETIES.

540 EXHIBITIONS.

550 PRIVATE COLLECTIONS.

560 MUSEUMS.

570 ARCHITECTURE.

(Formal histories and works on the technique of Architecture, Sculpture, etc., may be classed with those arts under B, C, etc.)

.1 Sepulchral.

.2 Monumental.

.3 Sacred.

.4 Theatres.

(For individual examples of any of the above styles add Cutter number from name of building to class number.)

.5 Other.

571 SCULPTURE. (For Coins see D10.14.)

.1 Terra-cotta.

.2 Seal Cylinders, Engraved Gems.

572 PAINTING.

573 POTTERY.

(Cutter number from city in class number for Museum Collections. Book number from name of Museum. Do not subdivide.)

574 GLASS.

575 GOLD AND SILVER WORK, JEWELRY.

576 METALWORK.

(For Coins see D10.14.)

577 FURNITURE, WOODWORK.

578 TEXTILES.

579 OTHER ANTIQUITIES.

(For Ornament see G10.14.)

580 DESCRIPTION AND TRAVEL.

(For Guides, Travelers' Handbooks, etc., see 180.1.)

581 TOPOGRAPHY, GEOGRAPHY, MAPS, etc.

582 EXPLORATIONS, EXCAVATIONS.

(Keep Excavations and Descriptions of particular sites in alphabetical order by adding the Cutter number from name of place to class number. Book number from author.)

GREECE—*Continued.*

583 CUSTOMS, MANNERS.
(For Costume see W10.1.)
.1 Treatment of the Dead.
584 RELIGION AND PHILOSOPHY.
585 MYTHOLOGY.
586 PHILOLOGY AND LITERATURE.
.1 History and Bibliography of Literature.
.2 Grammatical Works.
.3 Dictionaries and Encyclopedias, (*i. e.*, those not kept with Reference Books under 130.)
587 PALEOGRAPHY.
588 INSCRIPTIONS.
589 TEXTS OF AUTHORS.
590 MISCELLANEOUS.
(See Subdivisions for close classification.)

600 ETRURIA.
(May be divided like 201–209.)
610 HISTORY.
619 CHRONOLOGY.
620 PERIODICALS.
(See Subdivisions for close classification for locally dividing numbers 620–660.)
630 SOCIETIES.
640 EXHIBITIONS.
650 PRIVATE COLLECTIONS.
660 MUSEUMS.
670 ARCHITECTURE.
(Formal histories and works on the technique of Architecture, Sculpture, etc., may be classed with those arts, under B, C, etc.)
.1 Sepulchral.
.2 Monumental.
.3 Sacred.
(For individual examples of any of the above styles add the Cutter number from name of building to class number.)
671 SCULPTURE.
.1 Terra-cotta. (For Coins see D10.15.)
.2 Seal Cylinders, Engraved Gems.
672 PAINTING.
673 POTTERY.
(Cutter number from city in class number for Museum collections. Book number from name of Museum. Do not subdivide.)

ETRURIA—*Continued.*

674 GLASS.
675 GOLD AND SILVER WORK, JEWELRY.
676 METALWORK.
(For Coins see D10.15.)
677 FURNITURE, WOODWORK.
678 TEXTILES.
679 OTHER ANTIQUITIES.
(For Ornament see G10.15.)
680 DESCRIPTION AND TRAVEL.
(For Guides, Travelers' Handbooks, etc. see 181.)
681 TOPOGRAPHY, GEOGRAPHY, MAPS, etc.
682 EXPLORATIONS, EXCAVATIONS.
(Keep Excavations and Descriptions of particular sites in alphabetical order by adding the Cutter number from name of place to class number. Book number from author.)
683 CUSTOMS, MANNERS.
(For Costume see W10.1.)
.1 Treatment of the Dead.
684 RELIGION.
685 MYTHOLOGY.
686 LANGUAGE.
687 PALEOGRAPHY.
688 INSCRIPTIONS.
690 MISCELLANEOUS.
(See Subdivisions for close classification.)
700 ROME.
(May be subdivided like 201–209.)
710 HISTORY.
711 Kings.
712 Republic.
713 Conquest of Italy.
714 Conquest of the World.
715 Empire.
716 Constitutional Empire.
717 Cæsar's.
718 Absolute Empire.
719 CHRONOLOGY.
720 PERIODICALS.
(See Subdivisions for close classification for locally dividing numbers 720–760.)
730 SOCIETIES.
740 EXHIBITIONS.
750 PRIVATE COLLECTIONS.

ROME — *Continued.*

760 MUSEUMS.

770 ARCHITECTURE.

(Formal histories and works on the technique of Architecture, Sculpture, etc., may be classed with those arts under B, C, etc.)

.1 Sepulchral.

.2 Monumental.

.3 Sacred.

.4 Theatres.

(For individual examples of any of the above styles add the Cutter number from name of building to class number.)

.5 Other.

771 SCULPTURE.

(For Coins see D10.15.)

.1 Terra-cotta.

.2 Seal Cylinders, Engraved Gems.

772 PAINTING.

773 POTTERY.

(Cutter number from city in class number for Museum collections. Book number from name of Museum. Do not subdivide.)

774 GLASS.

775 GOLD AND SILVER WORK, JEWELRY.

776 METALWORK.

(For Coins see D10.15.)

777 FURNITURE, WOODWORK.

778 TEXTILES.

779 OTHER ANTIQUITIES.

(For Ornament see G10.15.)

780 DESCRIPTION AND TRAVEL.

(For Guides, Travelers' Handbooks, etc., see 181.)

781 TOPOGRAPHY, GEOGRAPHY, MAPS, etc.

782 EXPLORATIONS, EXCAVATIONS.

(Keep Excavations and Descriptions of particular sites in alphabetical order by adding the Cutter number from name of place to class number. Book number from author.)

(All Pompeian Art may be kept together under 782P77.)

783 CUSTOMS, MANNERS.

(For Costume see W10.1.)

.1 Treatment of the Dead.

784 RELIGION AND PHILOSOPHY.

ROME — *Continued.*

785 MYTHOLOGY.
786 PHILOLOGY AND LITERATURE.
.1 History and Bibliography of Literature.
.2 Grammatical Works.
.3 Dictionaries and Encyclopedias, (*i. e.*, those not kept with Reference Books under 131.)
787 PALEOGRAPHY.
788 INSCRIPTIONS.
789 TEXTS OF AUTHORS.
790 MISCELLANEOUS.
(See Subdivisions for close classification.)

800-900 ORIENTAL AND NON-HISTORIC ART
(May be divided like 400.)

800 CHINA.
810 JAPAN.
820 WESTERN EUROPE — General.
821 HISTORY.
(May be locally divided.)
830 CELTIC.
840 Gauls.
850 Britons.
860 GERMANIC.
870 Goths.
880 Franks.
890 Scandinavians.
900 INDIANS — GENERAL.
910 North America.
920 United States.
930 Canada.
940 Mexico.
950 Central America.
960 South America.
970 SAVAGE ART.
980-90 MISCELLANEOUS.

SUBDIVISIONS

FOR CLOSE CLASSIFICATION

POST-CHRISTIAN ARTS

THE FOLLOWING MAIN DIVISIONS ARE TO BE USED IN EACH CLASS

01 BIBLIOGRAPHY.
(Local division if limited to the art of one country. The Bibliography of an artist goes with his work.)

02 DICTIONARIES OF TERMS.
(For Language dictionaries, see 130–138.)

03 ENCYCLOPEDIAS.

04 PHILOSOPHY, ESTHETICS, PRINCIPLES.

05 TECHNIQUE.

06 ESSAYS, LECTURES, ETC.

07 COMPENDS, OUTLINES.

08 EDUCATION.
(Local division.)

09 BIOGRAPHY.
(Local division.)
(For dictionary Biographies only, e.g. — Allgemeines künstler-lexicon is A09. Cean-Bermudez, J. A. Diccionario . . . de los . . . profesore . . . en España is A09.2.
Bryan's Dictionary of painters and engravers is E09.)
Local collective and single Biographies are classed with local Histories, e. g.—
Brinton, Chr. Modern artists is E10.9.
Morelli, G. Italian painters is E11.
For single Biographies add the Cutter number from artist's name to class number, e. g.—
Symonds, J. A. The life of Michel-Angelo is C11M58.
Sy6
In cataloguing we follow the Dewey rule of entering a book under its author's real name rather than his pseudonym, but on an artist's card we use the most popular form of his name and make references from all other forms.

A card giving names, dates, and school of an artist is placed in the catalogue before his subject cards, e. g.:

Correggio, 1494–1534.
(Allegri, Antonio)
Italian painter, Lombard
School.

O

Allegri, Antonio, 1494–1534
called,
Correggio

O

Painters — Italian (Lombard School)
see also
Correggio

O

In filing the latter card ignore the (Lombard School) so that all painters may stand together in one alphabetical list.

10 HISTORY — General.
.1 ANCIENT.
(Formal Histories may be kept here, or better, under Ancient Art.)
.2 POST-CHRISTIAN.
.21 Early Christian.
.22 Coptic.
.3 MEDIEVAL.
.4 BYZANTINE.
.5 MOHAMMEDAN.
.51 Saracenic, Arabic.
.52 Moorish.
.53 Persian.
.54 Turkish.
.55 Indo-Saracenic.
(For Non-Moslem Art of India, see 19.1.)
.6 ROMANESQUE, NORMAN.
.7 GOTHIC.
.8 RENAISSANCE.
.9 MODERN (1550–date).
.91 Later Modern (1800–date).
.92 Contemporary.
11 ITALIAN.
(11–19 include local collective Biographies as well as local Histories, see note after 09. A period division is introduced by adding A and the time number, e. g.—Freeman, L. J. Italian sculpture of the Renaissance is C11A8. This is followed by individual Biographies with Cutter number from the name of the artist in the class number and book number from the author, e. g.—
Valerie, F. M. Gio. Antonio Amadeo is C11Am6.
V23
If an author's name begins with X, Y or Z, use V instead in Cutter number. Reproductions of the Drawings and Designs of a Sculptor, Painter, etc. take X for book number, e. g.—
Frey, Karl. Die handzeichnungen Michelagniolos Buonarroti, is C11M58
X
The Etchings or Engravings of a Sculptor or Painter are classed with his works and take Y–Z for book number, e. g.—
Hamerton, P. G. The etchings of Rembrandt is E14R28
Y

11 ITALIAN — *Continued.*

Include among individual Biographies all Criticisms, Plate Publications, and Bibliographies relating to the Artist.

Put biographies of a family of Sculptors, Painters, Potters, etc., with the single lives, e. g.—

Reymond, Marcel. Les Della Robbia, is C11R53
R33

For works on the general art of a city (class A) add the Cutter number from the name of the city to the history number, e. g.—

Weese, Arthur. München, is A13M92
W41

Ordinarily works on any one branch of art in a city are mainly confined to a particular period and may be classed under the period division of the history of that art, e. g.—

Berenson, B. The Florentine painters of the Renaissance, is E11A8
B45

Books on a particular school of art are to be classed under the period during which the school flourished, e. g.—

Bate, P. H. The English Pre-Raphaelite painters, is E16A91.)
B31

12 SPANISH.
.2 PORTUGUESE.
13 GERMAN.
.2 AUSTRIAN, HUNGARIAN.
.4 SWISS.
14 DUTCH.
.2 BELGIAN, FLEMISH.
15 FRENCH.
16 BRITISH.

(It is better to keep all British — except Colonial — Histories, Biographies, Museums, etc., in one alphabetical list. The following arrangement is given for those who prefer a closer classification. If this division is adopted for histories, use .5 and Cutter number from artist's name for single Biographies.)

.1 English.
.2 Scottish.
.3 Irish.
.4 Welsh.

16 BRITISH — *Continued.*
.6 Canadian.
.7 Other Colonial.
17 SCANDINAVIAN AND RUSSIAN.
.1 Norwegian.
.2 Swedish.
.3 Danish.
.5 RUSSIAN.
18 AMERICAN — UNITED STATES.
.2 MEXICAN.
19 OTHER.
.1 INDIAN (NON-MOSLEM.)
.2 CHINESE.
.3 JAPANESE.
20 PERIODICALS.
(Local division.)
30 SOCIETIES.
(Local division.)
40 EXHIBITIONS.
(Local division.)
50 PRIVATE COLLECTIONS.
(Local division.)
(Enter all Private Collections under owner and take book number from his name.)
60 MUSEUMS.
(Local division.)
Cutter number in class number from name of city, book number from name of Museum, e. g. — New York (city) — Metropolitan Museum of Art. Catalogue of the paintings, is E18N48.
M56
70 SPECIAL WORKS.
80 SPECIAL WORKS.
90 MISCELLANEOUS.
91 Preservation.
92 Cleaning and Restoration.
93 Marks and Monograms.
94 Forgeries.
95 Law, Tariff.
96
97
98 Pamphlets.

99 Sale Catalogues.

(Local division.)

(All Sale Catalogues are kept in chronological order under the country in which the sale is held by adding local Subdivisions and using the following time numbers for book numbers. Do not use local Subdivisions in minor classes.)

A 1800–09	G 1860–69
B 1810–19	H 1870–79
C 1820–29	I 1880–89
D 1830–39	J 1890–99
E 1840–49	K 1900–99
F 1850–59	L 1910–19

M 1920–29

e. g.— Catalogues of a sale of art objects held in Italy 1910 is Art (A), Sale catalogue (99), Italy (1), 1910 (L) is A99.1
L

Catalogue of a 2d sale is A99.1
L01

Catalogue of a sale held in Germany (3), 1911 is A 99.3
L1

Catalogue of a sale of paintings (E) held in England (6) 1895 is E99.6
J5

Catalogue of a sale of English paintings held in New York (8) 1879 is E99.8
H9

Alternative: — All catalogues may be kept in one chronological list, in which case local order is secured by adding local division to the book and time number with increase number below, e. g.—

Catalogue of a sale of art objects held in Italy 1910 is A99
L01

A 2d sale is A99
L01
2

Catalogue of a sale held in Germany 1911 is A99
L13

Catalogues of 2d and 3d sales held in Germany 1911 are A99, A99.
L13 L13
2 3

FINE ARTS

A FINE ARTS.
(See Subdivisions for close classification.)
A10 History.
A20 Periodicals.
A30 Societies.
A40 Exhibitions.
A50 Private Collections.
A60 Museums.
A70 Religious Art — General.
(May be subdivided locally.)
(See also Ecclesiastical Architecture, Sculpture, Painting, Furniture, etc.)
A71 Religious Art of the Heathen.
A72 Primitive Ecclesiastical Art.
.1 Catacombs.
A73 Christian Iconography.
A74 God in Art.
A75 Christ, Crucifixion, etc.
A76 Madonna, Holy Family.
.1 Magi.
A77 Angels.
A78 Saints, Apostles.
A79 Other Bible Scenes and Characters.
(For Bible Illustration, see H70.)
A80 Iconology, Emblems, Symbols.
.1 Dance of Death.
A81 Historical and Literary Characters in Art.
A82 Men in Art.
A83 Women in Art.
A84 Children in Art.
A85 Fictitious Characters in Art.
A86 Mythological Characters in Modern Art.
(Mythological Characters in Ancient Art go under Ancient Art in the country to which they belong.)
A87 Animals in Art.
.1 Horses.
.2 Cattle.
.3 Sheep.
.4 Dogs.
.5 Cats.
.6 Wild Animals.
.7 Birds.
.8 Fictitious Creatures.
.9 Other.

A88 NATURE IN ART.
A89 STUDIOS.
(For Architecture, see B54.2.)
.1 Studio Fittings.
.2 Models and Life Studies.
.3 Studio and Artist Life.
A90 MISCELLANEOUS.

B ARCHITECTURE.
(See Subdivisions for close classification.)
(Local histories include local architectural views and plate publications when not confined to a particular kind of building or style of architecture.) (An exception to the general scheme is made in divisions 20–60 of this class. Local subdivisions may be used.)
B22 PERIODICALS.
B23 SOCIETIES.
B24 EXHIBITIONS.
B25 PRIVATE COLLECTIONS.
B26 MUSEUMS.
B30 PUBLIC BUILDINGS.
B31 Administrative, Governmental.
.1 Capitols, Legislative Buildings.
.2 City and Town Halls.
.3 Government Offices.
.4 Custom Houses, Excise Offices.
.5 Court Houses, Record Offices.
.6 Post Offices.
.7 Barracks, Armories, Police Stations.
.8 Engine Houses.
.9 Lighthouses.
B32 Manufactories.
.1 Textile.
.2 Paper.
.3 Ceramic.
.4 Furniture.
.5 Foundries.
.6 Carriage and Car.
.7 Mills.
.8 Breweries.
.9 Other Manufactories.
B33 Business and Commercial.
.1 Stores.
.2 Office, Telegraph, Insurance Buildings.

PUBLIC BUILDINGS — *Continued.*

.3 Apartment Buildings.
.4 Banks, Safe Deposits.
.5 Exchanges, Boards of Trade.
.6 Markets.
.7 Cattle Markets, Stock Yards.
.8 Abattoirs.
.9 Other Business Buildings.

B34 Transportation and Storage.
.1 Railway Stations.
.2 Street-car Stations.
.3 Railway Freight Houses.
.4 Railway Shops, Round Houses, Car Houses, Tanks, Stores.
.5 Dock Buildings, Wharf Boats, and Houses.
.6 Warehouses, Cold Storage, Safe Deposit Storages.
.7 Elevators, Grain.
.8
.9 Other.

B35 Hospitals and Asylums.
.1 Sick and Wounded, Eye and Ear, Incurables, Lying-in.
.2 Insane.
.3 Idiotic, Feeble-minded.
.4 Deaf and Dumb, Blind.
.5 Paupers, Almshouses.
.6 Aged.
.7 Children, Orphans.
.8 Foundlings.
.9 Soldiers' Homes.

B36 Prisons and Reformatories.
.1 State Prisons, Penitentiaries.
.2 Jails, Cell Houses.
.3 Reformatories for Adults, Houses of Correction.
.4 Reform Schools.
.5 Washingtonian Homes, Inebriate Asylums.

B37 Recreational.
.1 Opera Houses, Theatres.
.2 Casinos, Music Halls, etc.
.3 Lecture Halls.
.4 Gymnasiums.
.5 Rinks.
.6 Billiard, Bowling, and Pool Rooms.
.7 Shooting Galleries.
.8 Riding Halls.
.9 Boat Houses.

PUBLIC BUILDINGS — *Continued.*

B38 Other Public Buildings.
.1 Exhibition Halls.
.2 Park Buildings.
3 Club Houses.
.4 Baths.
.5 Restaurants, Cafés.
.6 Saloons.
.7 Outdoor Stairways.
.8 Bell Towers, Water Towers, etc.

B39 Military and Naval Architecture, etc.
.1 Fortifications.
.2 Bridges, Aqueducts, etc.
3 Ships.
4 Steam Boats.
.5 Armored Vessels.
.6 Torpedo Boats, Submarines.
.7 Yachts.
.8 Lightships.

B 40 RELIGIOUS BUILDINGS.
(Include in the following numbers histories, descriptions, and plate publications. Local division, book number from name of building or city.)

B41 Temples.
B42 Mosques.
B43 Synagogues.
B44 Chapels.
B45 Churches.
B46 Cathedrals.
B47 Monasteries, Convents, Abbeys, Priories, etc.
B48 Other.
(For Mosaics, see B86.)

B49 Monumental and Sepulchral.
.1 Triumphal Arches.
(For Monumental Pillars, Columns, etc. see C73.1.)
.2 Sepulchral Monuments.
.3 Mausoleums, etc.
(For Ancient Monuments, Pyramids, Obelisks, Mounds, etc., see Ancient Art and Archæology; Sepulchral Sculpture, see C73.2; Monumental Brasses, T72; Memorial Windows, R80; Memorial Altars, B87.1.)

B50 EDUCATIONAL AND SCIENTIFIC.
B51 Schools.
B52 Academies, Seminaries, Boarding Schools.

EDUCATIONAL AND SCIENTIFIC — *Continued.*

B53 Colleges, Universities.
B54 Professional and Technical Schools.
.1 Conservatories of Music.
.2 Art Schools, Studios.
(See also A89.)
B55 Art Galleries.
B56 Museums.
.1 Herbariums.
.2 Aquariums.
B57 Laboratories.
.1 Physical.
.2 Chemical.
.3 Biological.
.4 Zoological Gardens.
.5 Botanic Gardens.
B58 Libraries.
B59 Other.
B60 DOMESTIC ARCHITECTURE.
B61 City Residences, Mansions.
.1 Stone.
.2 Brick.
.3 Concrete or Stucco.
.4 Part Masonry, Part Wood.
.5 All Wood.
B62 Apartment Houses.
.1 Tenement Houses.
.2 Family Hotels.
B63 Hotels, Inns, etc.
B64 Country and Suburban Houses.
.1 Stone.
.2 Brick.
.3 Concrete or Stucco.
.4 Part Masonry, Part Wood.
.5 All Wood.
.6 Laborers' Cottages.
.7 Farm Houses.
B65 Palaces, Castles.
(Local subdivision.)
B66 Country Seats.
.1 Châteaux.
.2 Manor Houses.
.3 Villas.
B67 Seaside Cottages.
B68 Mountain Cottages, Chalets, etc.

DOMESTIC ARCHITECTURE — *Continued.*

B69 Outbuildings.
.1 Porters' Lodges.
.2 Servants' Quarters.
.3 Kitchens and Laundries.
.4 Stables, Carriage Houses.
.5 Barns, Granaries.
.6 Dairies.
.7 Ice Houses.
.8 Conservatories, Greenhouses, Graperies.
.9 Other.

B70 PARTS OF BUILDINGS.
(Includes History, Design and Construction.)
71 Foundations.
B72 Walls, Moldings, and Cornices.
.1 Columns, Piers, Pilasters, The Orders.
(For Sculptured Columns, etc., see C73.1.)
B73 Arches.
.1 Domes.
.2 Vaults.
.3 Crypts.
B74 Roofs.
.1 Gables.
.2 Towers.
.3 Spires.
.4 Buttresses.
B75 Flooring.
(See also Mosaics B86.)
B76 Ceilings.
B77 Openings.
.1 Doors.
.2 Windows.
(For Stained and Painted Glass, see R80.)
.3 Shutters, Blinds, etc.
.4 Gates.
.5 Grills.
B78 Iron and Composite Structure.
.1 Cast Iron.
2 Wrought Iron.
3 Steel.
.4 Composite.
B79 Other Parts.
.1 Porticoes, Loggias, Piazzas.
.2 Chimneys, Fireplaces.
.3 Stairs, Balustrades.

PARTS OF BUILDINGS — *Continued.*

B80 ARCHITECTURAL DESIGN.
B81 Elevation.
B82 Plan.
B83 Elementary Forms.
B84 Decoration and Ornament.
(Better under Decoration and Ornament G; Interior Decoration G80; Mural Painting E80; Stained Glass R80; Wood-carving U88.)
.1 Architectural Terra-cotta.
(For Architectural Sculpture see C72.)
.2 Plastering.
B85 Incrustation and Veneering.
B86 Mosaics.
.1 Byzantine.
.2 Ceilings, Vaults.
.3 Walls.
.4 Pavements, Floors.
.5 Glass Mosaics.
.6 Wood Mosaics.
.7 Other.
(See also Mosaic Jewelry S87.8; Marquetry U86.2.)
B87 Architectural Furniture.
(For Furniture in general, see U. See also Ecclesiastical furniture U70.)
(If examples of any of the following classes are more interesting for their Sculpture or Wood-carving, class under those arts.)
.1 Altars.
(For Altar Cloths, see V86.)
.2 Pulpits.
.3 Fonts, Baptisteries.
.4 Choir Stalls, Pews, Confessionals.
.5 Rood Screens, Retables, Reredos.
.6 Shrines.
.7 Sedilia.
.8 Mantels, Overmantels.
.9
B90 MISCELLANEOUS.

C SCULPTURE.
(See Subdivisions for close classification.)
C10 HISTORY.
C20 PERIODICALS.
C30 SOCIETIES.

C30 EXHIBITIONS.
C50 PRIVATE COLLECTIONS.
C60 MUSEUMS.
C70 STYLES AND SUBJECTS.
(If confined to one country, class under Sculpture in that country.)
.1 Idealist.
.2 Naturalist, Realist.
.3 Classical.
.4 Grotesque.
C71 ECCLESIASTICAL.
(For Ecclesiastical Ornament see G79; Bells, T81.)
.1 Crosses, Sculptured and Carved.
(See also S70.1, S87.4.)
C72 ARCHITECTURAL.
(For Architectural Decoration see B84.)
C73 MONUMENTAL, HISTORIC GROUPS.
(For Monumental Architecture see B49; Monumental Brasses, T72.)
.1 Columns, Pillars.
.2 Tombstones, Slabs, etc.
C74 PORTRAIT STATUES, BUSTS, etc.
C75 LIFE AND DEATH MASKS.
C76 ANIMAL SCULPTURE.
C77 RELIEFS.
C78 MEDALLIONS.
C79
C80 STONE CARVING.
C81 Engraved Gems, Cameos, etc.
C82 Intaglios.
C83 Jade.
C84 IVORY, BONE, AND HORN CARVING.
(For Painting on Ivory see E76.1.)
(For Ancient Ivory, Bone, and Horn Carving, see Ancient Art under country.)
C85 WOOD SCULPTURE.
(For Wood-carving see U88.)
(For Architectural Ornament see B84.)
C86 BRONZE SCULPTURE.
(Class Bronze Sculpture of a country under the country.)
(For other Bronze Work see T73.)
C87 MODELING.
.1 Terra-cotta.
(See also B84.1, Q72.)

MODELING — *Continued.*
.2 Other Materials.
.3 Gesso Duro.
.4 Clay.
.5 Wax.
(For Plastering see B84.2.)
C88 CASTS.
(Includes Casts of Ancient Sculpture.)
C89 MATERIALS.
.1 Raw Material.
.2 Tools.
.3 Models.
C90 MISCELLANEOUS.

D NUMISMATICS.
(See Subdivisions for close classification.)
(As the Coins of ancient countries are of more interest to the Numismatist than to the Archæologist, we make an exception here to the rule followed in other classes and bring the Coins of all times together, using the subdivisions given below.)
D10 HISTORY OF NUMISMATICS.
.1 Ancient.
.11 Egyptian, Assyro-Chaldæan.
.12 Asia Minor.
.13 Phœnician.
.14 Greek.
.15 Roman.
D20 PERIODICALS.
D30 SOCIETIES.
D40 EXHIBITIONS.
D50 PRIVATE COLLECTIONS.
D60 MUSEUMS.
D70 MATERIALS AND METHODS.
D71 GOLD.
(All Gold, Silver, Copper, or other Coins confined to one country go under the country.)
D72 SILVER.
D73 COPPER, BRONZE, etc.
D74 OTHERS.
.1 Nickel.
.2 Tin.
.3 Pewter.
.4 Platinum.
.5 Lead.

OTHERS — *Continued.*
.6 Iron.
.7 Paper.
.8 Leather.
D75 DIES.
D76 COINAGE, MINTS.
D77 INSCRIPTIONS AND DEVICES.
D78 METRIC SYSTEM AND COIN WEIGHTS.
D79 ELECTROTYPE REPRODUCTIONS.
D80 TOKENS.
D81 JETTONS, COUNTERS.
D82 MEDALS. (Local division.)
(For Single Biographies, add the Cutter number from name of Medalist to class number.)
D83 WAR, MILITARY, AND NAVAL MEDALS.
D84 PAPAL MEDALS.
D85 MASONIC MEDALS.
D86 PRINTERS' MEDALS.
(For Medallions, see C78.)
D87 OTHER MEDALS.
D88 SEALS.
(For Ancient Seals, Cylinders, etc., see Ancient Art under country.)
(For Heraldic Seals, see N78.)
D89
D90 MISCELLANEOUS.

E PAINTING.
(See Subdivisions for close classification.)
E10 HISTORY.
E20 PERIODICALS.
E30 SOCIETIES.
E40 EXHIBITIONS.
E50 PRIVATE COLLECTIONS.
E60 MUSEUMS.
E70 STYLE AND SUBJECTS.
(If confined to one country, class under that country.)
.1 Romantic.
.2 Epic, Mystic, Idealist.
.3 Realist, Naturalist.
.4 Symbolist.
.5 Classical.
.6 Impressionist.
.7 Post-impressionist.
.8 Secessionist, Independent.

E71 RELIGIOUS, ECCLESIASTIC.
E72 GENRE.
E73 LANDSCAPE, MARINE.
E74 HISTORICAL, BATTLE SCENES.
E75 PORTRAIT.
E76 MINIATURE.
(For Illumination, see H80.)
.1 IVORY PAINTING.
(For Ivory Carving, see C84.)
E77 FIGURE PAINTING.
.1 Men.
.2 Women.
.3 Children.
E78 ANIMALS.
.1 Horses.
.2 Cattle.
.3 Sheep.
.4 Dogs.
.5 Cats.
.6 Wild Animals.
.7 Birds.
.8
.9 Others.
E79 STILL LIFE.
.1 Flowers.
.2 Fruit.
E80 MURAL PAINTING.
.1 Fresco.
.2 Distemper.
.3 Encaustic.
E81 SCENE PAINTING.
(For Painted Glass see R80; Painted Vases, etc., Q78.1; Painted Fans, etc., W85; Illuminated Manuscripts, H80.1; Porcelain Painting, Q85.)
E82 WATER-COLOR PAINTING.
(Societies of Water-color Painters go under E30.)
(For Exhibitions of Water-colors, see E40.)
(Biographies of Water-color Painters go with other Biographies of Painters.)
E83 MATERIALS AND METHODS.
E84 Color.
E85 Water Colors.
E86 Oils, Varnishes.
E87 Brushes, Palettes, etc.
E88 Processes and Manipulation.

MATERIALS AND METHODS — *Continued.*

E89
(For Pastels, see F86.)

E90 MISCELLANEOUS.

F DRAWING, DESIGN, ANATOMY.
(See Subdivisions for close classification.)
(See also Illustration H; Cartoons H74; Ornament G.)
(The Drawings of a Painter, Sculptor, etc., go with his works, see note under Division 11.)

F10 HISTORY.
F20 PERIODICALS.
F30 SOCIETIES.
F40 EXHIBITIONS.
F50 PRIVATE COLLECTIONS.
F60 MUSEUMS.
F70 STYLES.
F71 Perspective.
F72 Projection, Shadow.
F73 Landscape and Marine.
F74 Portrait Sketches.
F75 Figure.
F76 Animal.
F77 Still Life.
.1 Trees.
F78 Drapery.
F79 Grotesque.
(See also Caricatures and Cartoons H74; Posters H75.)
F80 MATERIALS AND METHODS.
F81 Model and Object.
F82 Instruments.
F83 Freehand, Sketching.
F84 Geometrical, Mathematical.
F85 Charcoal.
F86 Crayon, Pastel.
F87 Lead Pencil, Silver Point.
F88 Pen and Ink.
F89 ANATOMY.
.1 Racial Anatomy.
.2 Anatomy of Men.
.3 Anatomy of Women.
.4 Anatomy of Parts of the Body.
.5 Physiognomy.
.6 Comparative Anatomy.

ANATOMY — *Continued.*
.7 Animal Anatomy.
.8 Animal Locomotion.
F90 MISCELLANEOUS.

G ORNAMENT, DECORATION.
(See Subdivisions for close classification.)
(The Ornament of all times, like the Coins of all times, is kept together, using the following subdivisions.)
G10 HISTORY.
.1 Ancient.
.11 Primitive.
.12 Egyptian.
.13 Assyrian and Persian.
.14 Greek.
.15 Etruscan, Roman.
G20 PERIODICALS.
G30 SOCIETIES.
G40 EXHIBITIONS.
G50 PRIVATE COLLECTIONS.
G60 MUSEUMS.
G70 ORNAMENTAL DESIGN.
G71 GEOMETRICAL.
G72 ARABESQUE.
G73 FLORAL.
G74 POLYCHROME.
G75 FANTASTICAL.
G76 BAROQUE, ROCOCO.
(If confined to one country, class under that country.)
G77 CARTOUCHES, ESCUTCHEONS, SHIELDS, etc.
G78 SCROLLS.
G79 ECCLESIASTICAL ORNAMENT.
(See also Mural Painting E80; Ecclesiastical Furniture U70; Ecclesiastical Metalwork T70; Ecclesiastical Sculpture C71; Stained Glass R80; Bells, T81; Crosses C71.1.)
G80 INTERIOR DECORATION.
(Time and Local division.)
(See also Mural Painting E80; Architectural Decoration B84; Furniture U; Tapestry V81; Stained Glass R80; Bric-a-brac P.)
G87 Wall Paper.
G90 MISCELLANEOUS.

H BOOK ARTS. ILLUSTRATION.

(See Subdivisions for close classification.)

(For Illustrated Books — i. e., those interesting for the Illustrations rather than for the text — add 1 to history number of the country to which the Illustrator belongs and take the book number from his name, e. g.

Kutschmann, Th. Geschichte der deutschen illustration, is H13.
K96

Harte, Bret. The Queen of the Pirate Isle; ill. by Kate Greenaway is H16.1.
G82

La Fontaine, J. de. Fables; ill. by J. J. Grandville. (pseud. of J. I. I. Gerard) is H15.1.
G31

If a book is illustrated by several artists of different nationalities, class under the country in which it is published and take the book number from author entry.

Books illustrated by a Painter, Etcher, Engraver, etc., go with the artist's works, e. g.—

Omar Khayyám. Rubáiyát; drawings by Elihu Vedder, is E18V51.)
X

(See note 2, div. 11, under Subdivisions for close classification.)

H10 History.
H20 Periodicals.
H30 Societies.
H40 Exhibitions.
H50 Private Collections.
H60 Museums.
H70 Bible Illustration.
.1 Illustrated Bibles.
.2 Illustrated Prayer-books, Hymnals, etc.
H71 Extra Illustrated Books.
(When not classed with the subject.)
H72 Scrap-books of Pictures.
H73 Vignettes.
(For Engraved Portraits, see I84.)
H74 Caricatures, Cartoons.
(Local division.)
(For the life or works of a single artist add 1

to local subdivision and take book number from his name, e. g.—
Paine, A. B. Th. Nast is H74. 81.
N18

H75 POSTERS.
H76 PROGRAMS, MENUS, etc.
H77 ILLUSTRATED CALENDARS.
H78 PLAYING CARDS.
(For Card Games, see L59.)
H79 LETTERING, ALPHABETS, MONOGRAMS.
(See also H80; H88.1.)
H80 ILLUMINATION.
.1 Illuminated Books and Manuscripts.
.2 Manuscripts (not Illuminated.)
H81 BOOK RARITIES.
H82 BLOCK BOOKS.
H83 INCUNABULA.
H84 RARE PRINTING.
H85 OTHER RARE AND VALUABLE BOOKS.
H86 BOOK-PLATES, EX LIBRIS.
(May be subdivided).
H87 BOOK-BINDING.
(May be subdivided.)
(Book-binding is put here rather than among the Industrial Arts, so that all Book Arts may be kept together.)
H88 MATERIAL AND METHODS.
.1 Decoration, Gilding.
H89 SPECIMENS OF BINDING.
H90 MISCELLANEOUS.

I PRINTS.
(See Subdivisions for close classification.)
I10 HISTORY.
I20 PERIODICALS.
I30 SOCIETIES.
I40 EXHIBITIONS.
I50 PRIVATE COLLECTIONS.
I60 MUSEUMS.
I70 STYLES.
I71 Wood engraving.
(For Letter Engraving see H79.)
I72 Copperplate Engraving.
I73 Mezzotint.
I74 Aquatint.

I75 Steel Engraving.
I76 Niello.
I77 Line and Stipple Engraving.
I78 Etching.
I79 Other Processes.
I80 Lithography.
I81 Chromolithography.
I82 Other Color Prints.
I83 Banknote Engraving.
(For Photo-lithography see J73; Photo-etching, J74: Photo-engraving, J75; Photogravure, J76.)
I84 PORTRAITS.
(Local division.)
(For Painted Portraits, see E75. Portraits by an artist go with his works. Portraits of an artist, or class of artists, go with single or collective biographies. For Book-plates see H86; Lettering, H79.)
I85 MATERIALS.
I86 Mordants and Varnishes.
I87 Engravers' and Etchers' Instruments.
I88 Plates.
I89 Printing Engravings, etc.
I90 MISCELLANEOUS.

J PHOTOGRAPHY.
(See Subdivisions for close classification.)
J10 HISTORY.
J20 PERIODICALS.
J30 SOCIETIES.
J40 EXHIBITIONS.
J50 PRIVATE COLLECTIONS.
J60 MUSEUMS.
J70 SILVER PROCESSES; DAGUERREOTYPE, FERROTYPE, COLLOTYPE, CALOTYPE, etc.
J71 GELATIN AND PIGMENT PROCESSES; AUTOTYPE, CARBON PROCESS, etc.
J72 GELATIN AND PRINTERS' INK PROCESSES; ALBERTYPE, HELIOTYPE, ARTOTYPE, etc.
J73 PHOTO-LITHOGRAPHY.
J74 PHOTO-ETCHING, PHOTO-ZINCOGRAPHY.
J75 PHOTO-ENGRAVING, PHOTO-ELECTROTYPING.
J76 PHOTO-INTAGLIO, PHOTOGRAVURE.
J77 COLOR PHOTOGRAPHY.
J78 PHOTOCHRONOGRAPHY.
(See also F89.8.)

J79 SPECIAL APPLICATIONS.
.1 Portrait.
(For Portrait Painting, see E75.)
.2 Landscape, Marine.
(For Landscape Painting, see E73.)
.3 Photographing Paintings, Drawings, etc.
.4 Photographing Architecture, Sculpture.
.5 Astronomy.
.6 Microscopy.
.7 Other Scientific Applications.
.8 Military Photography.
J80 MATERIALS.
J81 CHEMISTRY.
J82 APPARATUS, OPTICS.
J83 EXPOSURE.
.1 Instantaneous.
.2 Flashlight.
J84 DEVELOPMENT AND DEVELOPERS.
J85 RETOUCHING NEGATIVES.
J86 PRINTING.
.1 Enlargements.
J87 LANTERN SLIDES.
J88 MOUNTING AND FRAMING OF PHOTOGRAPHS.
J89 BINDING.
J90 MISCELLANEOUS.
J97 Cataloguing and Classification of photographs.

K MUSIC.
K01 BIBLIOGRAPHY.
(If confined to one class, put with that class.)
K02 DICTIONARY, ENCYCLOPEDIAS.
K03 ALMANACS, DIRECTORIES, CALENDARS.
K04 PHILOSOPHY, ESTHETICS.
K05 PSYCHOLOGY.
K06 ESSAYS, TREATISES, etc.
.1 Criticism.
.2 Compends.
K07 THEORY.
.1 Mathematical and Physical, Acoustics.
.2 Time, Mensurable Music.
.3 Elements.
.31 Melody.
.32 Harmony and Thoroughbass.
.33 Rhythm.
.4 Tone, Temperament.

THEORY — *Continued.*

.5 Modes.
.5 Notation.
.61 Neumes.
.62 Tonic-Sol-Fa Notation.
.7 Musical Structure.
.71 Composition.
.72 Form.
.73 Canon.
.74 Fugue.
.75 Counterpoint.
.76 Improvisation.
.8 Instrumentation, Orchestration.
.9 Musical Analysis.

K08 INSTRUCTION, STUDY.

(Instruction on any one Instrument goes with the history of that Instrument.)
(Voice culture goes with the history of Vocal Music.)

.1 Ear training, Perception of Pitch.
.2 Sight-reading.
.3 Phrasing, Expression.
.4 Text-books.
.5 Music School, Conservatories.

K09 BIOGRAPHY — General.

(Biographies confined to one country and single Biographies are put with the History of Music in that country.)

.1 Composers.
.2 Musicians.
.3 Singers.
.4 Teachers, Conductors.
.5 Other.

(For general Biographies of Instrument Makers, see K60.9. For single Biographies or collective Biographies of makers of a particular Instrument, see the Instrument.)

K10 HISTORY.

(Local Histories include local Musical Celebrations, Programs, etc. Add Z before book number to keep at end of each class.)

K11 Italian.

(Subdivide under each local heading as follows, and add Cutter number to class number for single Biographies.)

.1 Composers.
.2 Musicians.

History — *Continued.*
.3 Singers.
.4 Teachers and Conductors.
.5 Other.
K12 Spanish and Portuguese.
K13 German, Austrian, and Swiss.
K14 Dutch and Belgian.
K15 French.
K16 British.
K17 Scandinavian and Russian.
K18 American.
K19 Other.
K20 Periodicals.
K30 Societies, Clubs, etc.
K40 Libraries, Collections, etc.
(Collections of Music, K58; Collections of Musical Instruments, K65–K66.)
The following headings include the Music itself and everything relating to it, Score, History, Criticism, etc.
K50 Sacred Music.
.1 Chants, Plain Song.
.2 Hymns, Psalms, Chorals, Carols.
.3 Choir, Quartet, Chorus.
.4 Masses, Vespers.
.5 Anthems, Sacred Cantatas.
.6 Te Deums, Stabat Mater.
.7 Oratorios, Passion Music.
K51 Vocal Music.
(Includes Anatomy, Physiology, Hygiene, Voice-building, Tonic-Sol-Fa method, Art of Singing, etc.)
.1 Ballads.
.2 Glee, Madrigal, Round.
.3 Society Songs, (e. g. Masonic, etc.)
.4 Student Songs.
.5 Sea and Other Professional Songs.
.6 Negro Minstrelsy, Plantation Songs.
.7 Festival.
.8 Cantata.
.9 Collected Songs.
.91 Solos.
.92 Duets.
93 Trios.
.94 Quartets.
.95 Other Part Songs.
.96 Choruses.

VOCAL MUSIC — *Continued.*
.97 Male Voices.
.98 Female Voices.
.99 Other.
K52 DRAMATIC MUSIC.
.1 Italian Opera.
.2 German Opera.
.3 French Opera.
.4 Other Operas.
.5 Comic Opera.
.6 Operettas.
.7 Song Cycles.
.8 Aria, Cavatina, Recitative.
.9 Librettos.
(Subdivide as above.)
K53 ORCHESTRAL MUSIC.
.1 Overture.
.2 Intermezzo.
.3 Suite.
.4 Symphony.
.5 Concerto.
.6 Concerts.
.7 Program Music.
.8 Arrangements, Potpourris, Transcriptions.
.9 Conducting.
K54 CHAMBER MUSIC.
.1 Sonata, (or may be put with the Instrument).
.2 Duos.
.3 Trios.
.4 Quartets.
.5 Quintets.
.6 Sextets.
.7 Septets.
.8 Octets.
.9 Nonets.
K55 NATIONAL MUSIC.
.1 Folk.
.2 Patriotic.
.3 Political.
.4 Typical.
K56 MARCH MUSIC.
.1 Military Marches.
.2 Wedding Marches.
.3 Funeral Marches.
K57 DANCE MUSIC.
(For Dancing, see L60.)

K58 COLLECTIONS OF MUSIC.
(i. e., if not confined to one class, instrument, or group of instruments. Local division if confined to the music of one country.)
(Put the collected works of a Composer [unless confined to one class or instrument] with his biography.)

K59 MISCELLANEOUS.

K60 MUSICAL INSTRUMENTS.
(Subdivide according to general scheme.)
(Each of the following headings includes Manufacture, works on Parts of Instruments, i. e., Bows, Strings, Picks, etc., Music, Instruction, and Biographies of Manufacturers. Add Cutter number to class number for single Biographies.)

K70 STRINGED INSTRUMENTS.
K71 Plectral.
.1 Harp.
.2 Lyre.
.3 Zither, Psaltery, Autoharp.
.4 Lute.
.5 Mandolin, Mandola, Mandora.
.6 Guitar.
.7 Banjo.
K72 Struck.
Dulcimer.
K73 Vibrating.
Æolian Harp.
K74 Bowed.
.1 Monochord.
.2 Rebec.
.3 Violin.
.4 Viola.
.5 Violoncello.
.6 Double-bass Viol.
.7 Bowed Zither.
.8 Hurdy-gurdy.
K75 Keyed.
.1 Claviola.
.2 Keyed Psaltery.
.3 Spinet.
.4 Virginal.
.5 Harpsichord.
.6 Clavichord.
K76 Piano.

STRINGED INSTRUMENTS — *Continued.*

K77 Automatic Mechanism.
.1 Barrel Piano.
.2 Pianola.
.3 Electric Piano.
K80 WIND INSTRUMENTS.
K81 Whistles.
.1 Flute.
.2 Pipes.
.3 Recorder.
.4 Flageolet.
.5 Ocarina.
.6 Fife.
K82 Reeds.
K83 Single Beating Reeds.
.1 Pibcorn, Hornpipe.
.2 Chalumeau.
.3 Clarinet.
.4 Bass Clarinet.
.5 Saxophone.
.6 Basset Horn.
.7 Reed Horn.
K84 Double Beating Reeds.
.1 Oboe.
.2 Cor Anglais.
.3 Pommer.
.4 Bassoon.
.5 Double Bassoon.
.6 Krumhorn.
K85 Other Reed Instruments.
.1 Bagpipe.
.2 Accordion.
.3 Concertina.
.4 Mouth Harmonica.
K86 Cup Mouthpieces.
.1 Horn.
.11 Bass Horn.
.12 Ballad Horn.
.13 Flügel Horn.
.14 French Horn.
.2 Helicon.
.3 Trombone, Cornopean.
.4 Cornet.
.5 Trumpet.
.6 Bugle.
.7 Serpent.

WIND INSTRUMENTS — *Continued.*
.8 Ophicleide.
.9 Saxhorn.
.91 Tuba.
.92 Euphonium.
.93 Bombardon.
K87 Keyboard — Organ.
K88 Pipe Organ.
K89 Reed Organ.
.1 Seraphine.
.2 Melodeon.
.3 Harmonium.
.4 Automatic.
.5 Barrel Organ.
.6 Orchestrion.
K90 VIBRATING MEMBRANES.
.1 Drum.
.2 Bass Drum.
.3 Kettle Drum.
.4 Pan Bomba.
.5 Zobo Horn.
.6 Zobo Flute.
.7 Onion Flute.
.8 Mirliton.
.9 Tambourine.
K91 Vibrating Membranes — Automatic Mechanism.
.1 Phonograph.
.2 Gramophone.
K92 SONOROUS SUBSTANCES.
.1 Clappers, Castanets, Cymbals, Bones.
.2 Musical Glasses.
.3 Glass Harmonica.
.4 Xylophone, Marimbaphone, Orchestra Bells.
.5 Glockenspiel.
.6 Triangle.
.7 Bells; Schnellenbaum, Chimes, Carillon, Organ Chimes.
(For Bells, see also T81.)
.8 Pandeiro, Musical Rattles.
.9 Jews'-harp.
K93 Sonorous Substances with Keyboard
.1 Piano Harmonica.
.2 Glassichord.
K94 Automatic Mechanism.
.1 Music Box.
.2 Clock Chimes.
K99 MISCELLANEOUS.

L SPORTS, AMUSEMENTS.
(Follow Subdivisions for close classification in 01–40, with the following exceptions.)
L04 ETHICS.
L05 RULES OF SPORTS.
L09 BIOGRAPHY.
(Single lives go under specialty of Athlete or Sportsman.)
L50 ATHLETICS.
.1 Athletic Fields, Playgrounds, etc.
(If confined to one Sport, put with that Sport, i. e. Golf Grounds L57.)
.2 Equipment.
(Note above applies.)
.3 Hygiene of Athletics.
.4 Law.
L51 GYMNASTICS.
(For Gymnasium Architecture see B37.4.)
.1 Calisthenics, i. e., Dumb-bells, Indian Clubs, Marching, etc.
L52 FIGHTING AND FIELD SPORTS.
L53 AQUATIC SPORTS.
L54 ICE AND SNOW SPORTS.
L55 PEDESTRIANISM, RUNNING. MOUNTAINEERING, etc.
L56 AERONAUTICS.
L57 BALL — FIELD GAMES.
L58 LAWN AND INDOOR GAMES.
L59 INDOOR GAMES, DRAWING-ROOM GAMES.
L60 DANCING.
(Local Subdivision.)
(For Dance Music see K57.)
L61 Ballet.
L62 Sword Dance.
L63 National Dances.
L64 Religious Dances.
L65 Minuet.
L66 Waltz.
L67 Quadrilles, etc.
L68 Esthetic Dancing.
L69 Balls.
.1 Court and State Balls.
L70 THEATRES.
(May be divided according to general scheme.)
(For Opera see K52; Concerts, K53.6; Theatre Architecture, B37.1.)

L74 COLLECTIONS AND EXHIBITIONS OF OBJECTS RELATING TO THE STAGE.
L75 PLAY WRITING.
L76 PLAYS.
L77 ACTING.
.1 Elocution.
.2 Make-up.
(For Dancing see L60.)
L78 MANAGEMENT.
L79 SCENERY AND OTHER PROPERTIES.
(For Costume see W79; Music, K52; Scene Painting, E81.)
L80 VAUDEVILLE.
(For Ballet see L60.)
L81 PRIVATE THEATRICALS.
L82 PUPPET SHOWS.
L83 TABLEAUX.
L84 PANTOMIMES.
L85 CHARADES.
L86 BUFFOONERY.
L87 VENTRILOQUISM.
L88 CONJURING, JUGGLERY.
L89 MOVING PICTURE SHOWS
(See also J83.1.)
L90 CIRCUS, ACROBATIC PERFORMANCES, etc.
L91 TRAINED ANIMALS.
L92 ANIMAL SHOWS.
(i. e., Horse, Dog, Cat, Poultry, etc.)
L93 SPORTSMEN'S SHOWS.
L94 PROCESSIONS, PARADES. etc.
L95 PAGEANTS, FESTIVALS, CARNIVALS.
(For Ice Carnivals see L54; Musical Festivals, K51.7.)
L96 CORONATIONS.
L97 COMMEMORATIONS OF HISTORICAL EVENTS.
L99 MISCELLANEOUS.

M MUNICIPAL ART.
(See Subdivisions for close classification.)
M10 HISTORY.
M20 PERIODICALS.
M30 SOCIETIES.
M40 EXHIBITIONS.
M50 SPECIAL COLLECTIONS.
M60 MUSEUMS.
M70 MISCELLANEOUS WORKS ON MUNICIPAL ART.

M80 LANDSCAPE GARDENING.
(Subdivide according to general scheme.)
M85 PUBLIC PARKS.
(Local Division.)
(Works on any one Park take book number from city in which the Park is situated.)
M86 ROADS, DRIVES, WALKS.
M87 PRIVATE GARDENS AND GROUNDS.
M88 CEMETERIES.
(For Monuments see B49.2; C73; Mausoleums, B49.3.)
M90 PLANTS AND FLOWERS.
M91 TREES AND SHRUBS.
M92 ARBORS.
M93 RUSTIC ARCHITECTURE.
M94 GARDEN FURNITURE.
(For Sun-dials, see S98.1.)
M95 WATER APPROACHES, WATER FRONTS
M96 LAKES.
M97 FOUNTAINS.
(For Metal Fountains see T80; for Monumental or Sculptured Fountains see C73.)
M98 WATER GARDENS.
M99 MISCELLANEOUS.

N HERALDRY.
(See Subdivisions for close classification.)
N10 HISTORY.
N20 PERIODICALS.
N30 SOCIETIES.
N40 EXHIBITIONS.
N50 PRIVATE COLLECTIONS.
N60 MUSEUMS.
N70 ECCLESIASTICAL HERALDRY.
N71 FISH IN HERALDRY, FICTITIOUS CREATURES IN HERALDRY.
N72 FLOWERS, PLANTS, ETC., IN HERALDRY.
N73 COATS OF ARMS.
N74 ROLL OF ARMS.
N75 CRESTS.
N76 DEVICES
N77 FLAGS, BANNERS, STANDARDS.
N78 SEALS.
N79 MOTTOES, INSCRIPTIONS, WAR CRIES.
N80 NOBILITY AND PEERAGE, PRECEDENCE, TITLES OF HONOR.
N81 ORDERS OF KNIGHTHOOD.
N82 Bath.

ORDERS OF KNIGHTHOOD — *Continued.*
N83 Garter.
N84 Golden Fleece.
N85 St. John of Jerusalem.
N86 Templars.
N87 Holy Ghost.
N88 OTHER.
N89 GUILDS.
(Local subdivisions.)
N90 MISCELLANEOUS.

INDUSTRIAL ARTS

P INDUSTRIAL ARTS — General.
(See Subdivisions for close classification.)
P10 HISTORY.
P20 PERIODICALS.
P30 SOCIETIES.
P40 EXHIBITIONS.
P50 PRIVATE COLLECTIONS.
P60 MUSEUMS.
P70 HANDICRAFTS.
P80 MANUAL TRAINING.
P90 MISCELLANEOUS.

Q CERAMICS.
(See Subdivisions for close classification.)
Q10 HISTORY.
Q20 PERIODICALS.
Q30 SOCIETIES.
Q40 EXHIBITIONS.
Q50 PRIVATE COLLECTIONS.
Q60 MUSEUMS.
(Class only general works under the following headings. If confined to the product of a country, class under the history of ceramics in that country.)
Q70 STONEWARE, GRÈS.
Q71 ARTIFICIAL STONE, BRICK, TILE.
(For Mosaics see B86.)
Q72 TERRA-COTTA.
(See also B84.1; C87.1.
Q73 BISCUIT.
Q74 PORCELAIN.
Q75 GLAZED WARE, ENAMELED WARE.
.1 Lustred Ware.

Q76 ARMORIAL CHINA.
Q77 MUSICAL CERAMICS.
Q78 EARTHEN VESSELS.
.1 Vases, etc.
(Ancient Vases are classed under the country to which they belong, e. g., Greek Vases 573.)
(For Bronze Vases (modern) see T73; Gold Vases, S71; Metal Vases, T82.)
.2 Toby Jugs.
.3 Cups.
.4
.5
.6 Buccaros.
.8 Terra Sigillata.
Q79 OTHER ARTICLES.
.1 Earthenware Stoves.
.3 Acoustic Pottery.
.5 Tobacco Pipes.
Q80 MATERIALS AND METHODS.
Q81 Raw Material and Chemistry.
Q82 Tools.
Q83 Modeling.
Q84 Casting.
Q85 Decoration, Models, and Designs.
Q86 Glazing, Enameling.
(For Metal Enameling see T78.)
Q87 Photo-Ceramics and Transfer Printing.
Q88 Firing, Ovens.
Q89
Q90 MISCELLANEOUS.

R GLASS.
(See Subdivisions for close classification.)
R10 HISTORY.
R20 PERIODICALS.
R30 SOCIETIES.
R40 EXHIBITIONS.
R50 PRIVATE COLLECTIONS.
R60 MUSEUMS.
R70 MATERIALS AND METHODS, KINDS.
R71 Raw Material.
R72 Tools, Molds, Furnaces.
R73 Manufacture, Glass-blowing.
R74 Decoration.
(For Stained and Painted Glass see R80.)
(For Lantern Slides see J87.)

MATERIALS AND METHODS — *Continued.*

R75 Cut Glass.
R76 Favrile Glass.
R77 Cameo Glass.
R78 Other Glass.
R79 Vessels, Vases, etc.
R80 STAINED AND PAINTED GLASS.
(Subdivide according to general scheme.)
(For Glass Mosaics see B86.5.)
R87 Manufacture.
R88 Drawings and Designs.
R89 Glass Painting.
R90 MISCELLANEOUS.

S GOLD AND SILVERSMITHS' WORK, JEWELRY, etc.
(See Subdivisions for close classification.)
If any of the following classes are confined to one country, class under History of the art in that country.)
(For Silver Coins see D72; Gold Coins, D71.)
(See also Jewelry S80.)
S10 HISTORY.
S20 PERIODICALS.
S30 SOCIETIES.
S40 EXHIBITIONS.
S50 PRIVATE COLLECTIONS.
S60 MUSEUMS.
S70 ECCLESIASTICAL SILVER AND GOLD.
.1 Crosses.
(See also Sculptured Crosses C71.1; Jewelry Crosses, S87.4.)
.2 Croziers, Miters.
.3 Chalices, and Patens, Pyxes, Flagons.
.4 Censers.
.5 Ciboriums.
.6 Reliquaries, Châsses.
S71 VASES.
(See also Metal Vases, T82; Pottery Vases, Q78.1.)
S72 CUPS, TANKARDS, etc.
S73 SPOONS, KNIVES, FORKS.
(See also Metal Knives, etc., T87.)
S74 SALVERS.
S75 SNUFF BOXES.
S76 OTHER SPECIMENS.
S77 MANUFACTURE.

MANUFACTURE — *Continued.*
.1 Alloys.
.2 Weights.
S78 DESIGNS, DECORATION.
S79 MISCELLANEOUS.
S80 JEWELRY.
(Subdivide according to general scheme.)
S87 INDIVIDUAL PIECES.
.1 Rings.
.2 Brooches, Pins, Pendants, Pomanders.
.3 Chains.
.4 Crosses.
(See also Gold and Silver Crosses, S70.1; Sculptured Crosses, C71.1.)
.5 Crowns and Crown Jewels.
.6 Other Specimens.
.7 Enameled Jewelry.
(For Enameled Metal Works see T78.)
.8 Mosaic Jewelry.
(For other Mosaics see B86.
.9 Designs, Manufacture.
S88 PRECIOUS STONES AND GEMS.
.1 Diamonds.
.2 Pearls.
.3 Other Gems.
.4 Gem Cutting.
(For Engraved Gems, Cameos, Intaglios, etc., see C81–C82.)
S89 MISCELLANEOUS.
S90 HOROLOGY, CLOCKS AND WATCHES.
(Subdivide according to general scheme. Do not add Cutter number to call number for Biographies or Museum collections, but take book number from name of maker or museum.)
S97 CHRONOMETERS.
S98 OTHER TIME KEEPERS.
.1 Sun-dials.
.2 Hour Glasses.
S99 MISCELLANEOUS.

T METALWORK.
(See Subdivisions for close classification.)
(For Numismatics see D.)
T10 HISTORY.
T20 PERIODICALS.

T30 SOCIETIES.
T40 EXHIBITIONS.
T50 PRIVATE COLLECTIONS.
T60 MUSEUMS.
(The following classes may be subdivided chronologically or locally.)
T70 ECCLESIASTICAL METALWORK.
T71 COPPER WORK.
T72 BRASS WORK.
T73 BRONZE WORK.
(For Bronze Sculpture see C86.)
(For Ancient Bronzes see Ancient Art under country.)
T74 IRON WORK.
(See also B78.)
.1 Cast Iron.
.2 Wrought Iron.
T75 STEEL.
T76 LEAD.
.1 Tin and Zinc.
T77 PEWTER.
T78 ENAMELS AND ENAMELING.
(For Lacquer-work see U88.3; Enameled Ceramics, Q75; Enameled Jewelry, S87.7.)
T79 OTHER METAL WORK.
T80 FOUNTAINS, WELL-HEADS, etc.
(For Monumental or Sculptured Fountains see C73; for Fountains in Landscape Gardening see M97.)
T81 BELLS.
(For Musical Bells see K92.7.)
T82 VASES, URNS, etc.
(See also Silver and Gold Vases, S71; Pottery Vases, Q78.1.)
T83 LAMPS, LANTERNS, CANDELABRA.
T84 BRACKETS, HINGES.
T85 KNOCKERS, DOOR HANDLES.
.1 Locks and Keys.
T86 WEATHER-COCKS.
T87 CUTLERY, SPOONS, etc.
(See also Silver Knives, Forks, Spoons, S73.)
T88 MANUFACTURE.
.1 Molding and Casting.
.2 Designs, Decoration.
.3 Repoussé Work, Chasing.
.4 Electrotypy.
T89 MISCELLANEOUS.

T90 ARMS AND ARMOR.
(May be subdivided according to general scheme.)
T97 PARTS OF ARMOR.
.1 Breastplates, Cuirasses, etc.
.2 Shields, Armguards, Gauntlets.
.3 Leg Armor, Spurs.
.4 Helmets.
.5 Horse Armor and Trappings.
.6 Weapons.
.7 Bows and Arrows.
.8 Swords, Spears, etc.
.9 Firearms, Artillery.
(Armored Vessels, see B39.5.)
T98 MATERIAL AND WORKMANSHIP.
.1 Manufacture.
.2 Decoration.
T99 MISCELLANEOUS.

U FURNITURE.
(See Subdivisions for close classification.)
U10 HISTORY.
(Put works on the different Styles of Furniture with country to which they belong.)
U15 FRANCE.
.1 Louis XIV (1643–1715).
.2 Louis XV (1723–1774, Rococo Period).
.3 Louis XVI (1774–1792).
.4 Directoire (1792–1804).
.5 Empire (1804–1814).
.9 Modern.
U16 GREAT BRITAIN.
(Do not subdivide by country.)
.1 Elizabethan (1558–1603).
.2 Jacobean (1603–1649).
.3 Cromwellian (1653–1689).
.4 William and Mary (1689–1702).
.5 Queen Anne (1702–1714).
.6 Georgian (1727–1820).
.61 Chippendale.
.62 Sheraton.
.63 Adams.
.64 Hepplewhite.
.9 Modern.
U18 AMERICAN.
.1 Colonial.
.11 Modern.

U20 PERIODICALS.
U30 SOCIETIES.
U40 EXHIBITIONS.
U50 PRIVATE COLLECTIONS.
U60 MUSEUMS.
U70 ECCLESIASTICAL AND ARCHITECTURAL FURNITURE.
(For Ecclesiastical sculpture see C71.)
(U71–U79 are left open for those who may find subjects entered under B87 of more interest here.)
U80 DOMESTIC FURNITURE.
(If confined to one country or period, class under that country or period.)
.1 Beds, Sofas, Lounges.
.2 Chests, Trunks, etc.
.3 Chairs, Thrones, Settees.
(See also Stalls, Pews, B87.4.)
.4 Cabinets, Sideboards.
.5 Tables, Desks.
.6 Pedestals, Tripods.
.7 Mirrors, Frames, etc.
(For Chimney-pieces and Fireplaces see B79.2; Musical Instruments, K60; Clocks, S90; Garden Furniture, M94; Tapestry, V82; Carpets and Rugs, V80; Candelabra, T83; Brackets, T84.)
U81 SCHOOL FURNITURE.
U82 LIBRARY FURNITURE.
U83 MUSEUM FURNITURE.
U84 BUSINESS AND OFFICE FURNITURE.
U85 MATERIALS.
(If confined to one country or period, class under that country or period.)
.1 Satin Wood.
.2 Oak.
.3 Walnut.
.4 Mahogany.
.5 Teak Wood.
.6 Wicker, Willow.
(For Basketry see V88).
.7 Other Woods.
U86 MANUFACTURE.
.1 Decoration and Designs.
.2 Marquetry, Buhl, and Other Inlay Work.
.3 Upholstering.
.4 Varnishing, Staining, Japanning.
U87 WOODWORK.

WOODWORK — *Continued.*
.1 Tools.
.2 Factories.
.3 Designs.
U88 WOOD-CARVING.
(For Wood-engraving see I71; Wood Sculpture, C85).
(See also B87; U70.)
.1 Wood-embossing.
.2 Burned Wood.
.3 Lacquer work.
U89 VEHICLES.
U90 MISCELLANEOUS.

V TEXTILE ARTS, ETC.
(See Subdivisions for close classification.)
V10 HISTORY.
V20 PERIODICALS.
V30 SOCIETIES.
V40 EXHIBITIONS.
V50 PRIVATE COLLECTIONS.
V60 MUSEUMS.
V70 MATERIALS AND METHODS.
V71 WEAVING, HAND LOOMS.
V72 MANUFACTURE.
V73 DYEING AND BLEACHING.
V74 PATTERNS AND DESIGNS.
V75 COTTON.
V76 LINEN.
V77 WOOL.
V78 SILK.
V79 BROCADE.
V80 CARPETS AND RUGS.
(Local division.)
V81 ART NEEDLEWORK.
V82 TAPESTRY.
V83 LACE.
(Local division.)
V84 EMBROIDERY.
V85 SAMPLERS.
V86 CHURCH EMBROIDERY.
V87 CROCHETING, KNITTING, ETC.
V88 BASKETRY.
V89 BEAD WORK.
V90 MISCELLANEOUS.

W COSTUME.
(See Subdivisions for close classification.)
W10 History.
W20 Periodicals.
W30 Societies.
W40 Exhibitions.
W50 Private Collections.
W60 Museums.
W70 Costumes of Men.
W71 Costumes of Women.
W72 Costumes of Children.
W73 Costumes of Sundry Classes.
(If confined to one country, class under that country.)
.1 Peasants.
.2 Artisans.
.3 Livery.
W74 Court and Ceremonial Costumes.
W75 Military Costumes.
(For Armor see T90.)
W76 Naval Costumes.
W77 Religious Costumes, Church Vestments, etc.
W78 Academic Costumes.
W79 Theatrical, Fancy Costumes.
W80 Parts of Costumes.
W81 Head-gear.
(For Helmets see T97.4.)
.1 Hair-dressing, Coiffure, Wigs, etc.
.2 Combs and Other Hair Ornaments.
W82 Footgear.
(For Leg Armor see T97.3.)
W83 Gloves.
(For Gauntlets see T97.2.)
W84 Wraps.
(It may be found better to class Shawls and Scarfs under Textile Arts.)
W85 Fans.
W86 Handbags.
W87 Parasols, Canes, etc.
W88 Cravats, Belts, etc.
W89 Other.
(Handkerchiefs may be put here or under Art Needlework, V81, or Lace, V83.)
W90 Miscellaneous.
(For Jewelry see S80; Buckles, S87.6; Snuff-boxes, S75: Watches, S90; Pipes, Q79.5.)

Y	General Works.
Y1	History.
Y2	Philosophy.
Y3	Religion.
Y4	Sociology.
Y5	Philology.
Y6	Natural Science.
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